

SCHOLASTIC COACH

DECEMBER 1959 • 35¢





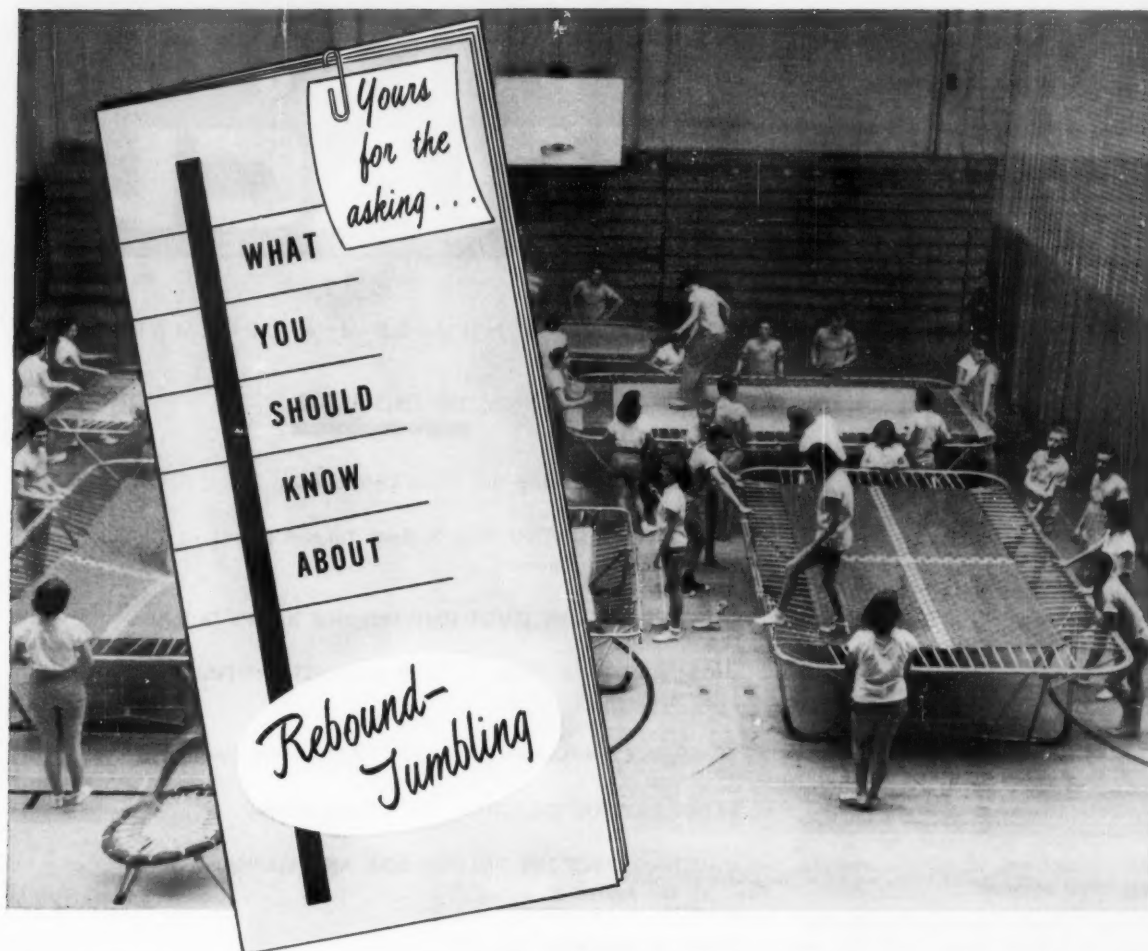
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VOLUME 29 • NUMBER 4 • DECEMBER 1959

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Cover photo by Dr. Harold Edgerton

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SCHOLASTIC COACH IS ISSUED MONTHLY DURING THE ACADEMIC YEAR (SEPTEMBER THROUGH JUNE) BY SCHOLASTIC MAGAZINES, INC., PUBLISHERS OF SCHOLASTIC MAGAZINES FOR HIGH SCHOOL STUDENTS.

ADDRESS EDITORIAL AND ADVERTISING COMMUNICATIONS AND CORRESPONDENCE CONCERNING SUBSCRIPTIONS AND CIRCULATION TO SCHOLASTIC COACH, 33 WEST 42 ST., NEW YORK 36, N. Y.

SUBSCRIPTION FOR THE UNITED STATES, \$2.75 A YEAR, CANADA, \$3. FOREIGN, \$3.25. BACK ISSUES: CURRENT VOLUME, 35c; PREVIOUS VOLUMES, 50c.

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447



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Curbing the adult delinquents

OHIO STATE rates a loud locomotive and a hiss-boom-bah for booting its famous football-recruiting gang, the "Frontliners," over the fence—for good.

Not that the "Frontliners" out-excessed any of the other bird-dogging packs that infest our colleges. Heck, they're all fugitives from the same kennel, being composed of sophomoric alumni with too much loot and too few principles.

Dedicated to the proposition of alma mater *uber alles* (or just dedicated to the proposition, period), they think nothing of picking up entire families and transplanting them in the local soil, of "seducing" Dad with a good job or a new car, of offering athletes iron-clad guarantees of future employment, or of just laying a sheaf of greenbacks on the line.

Nothing's too sacred to them, not even parenthood! Why, just the other week, a Southeastern school was socked with a \$1,000 fine for having an "alumnus or friend" take out guardianship papers on an outstanding football player!

To our way of thinking, there simply isn't any place—but the scrap pile—for such organizations. And if all of them were disbanded tomorrow, we doubt whether anyone would reach for sackcloth and ashes. Much of the time (but not ALL of the time) neither the coach nor the A. D. knows what the heck these groups are doing.

Several years ago, for example, we ran into one of our All-American high school wonders just returning from a trip to, well, let's call it West U. Over a thick steak, he told us that he had just been "rushed" by the West U. wolfpack.

"That Mr. Smith (a billionaire alumnus)," he gushed. "What a time he showed us!"

Who was "us," we inquired.

"Well, my father, my girl friend, Billy P. (another high school wonder), his girl friend, his father, and me. Mr. Smith put us aboard his

private plane and sent us on a fishing trip for a week. As hosts, he sent along Joe Brown (a former West U. All-American) and his wife."

And what inducements was he offered to play football for West U.? "Mr. Smith promised a full scholarship, an extra three years of post-graduate study, a new car for Dad, and \$1,000 in the bank every January."

The kid was all set to enroll at West. But after a trip to another school, he decided to go there—on just a straight athletic scholarship.

Now get this: The A. D. at West blew his top. He raged that the other school had "stolen" the kid and demanded to know what they had paid him.

And he was perfectly sincere! He hadn't a notion of the deal his own Mr. Smith had rigged for the boy!

Of course all coaches and A. D.'s aren't as innocent as this babe in the woods. Too many of them are still working closely with recruiting groups that double-deal in deceit and hypocrisy.

Maybe the abolishment of Frontliner groups isn't going to solve the problem. After all, what's going to prevent those adult delinquents from recruiting on their own?—there's the rub. Nevertheless the Ohio State step is decidedly in the right direction.

THAT the NCAA is keenly aware of the problem is affirmed in a recent dispatch from executive director Walter Byers. The collegiate overlords already have a committee studying the problem of overzealous alumni recruiters. And they're ready to step in and apply the screws whenever the colleges request it.

The key to the problem, avouches Mr. Byers, is a universal letter of intent. As soon as a prospective athlete signifies in writing his choice of college, no other school can approach him. Should he then decide to go elsewhere, he'd be ineligible for varsity ball.

This plan, now in force in several

conferences, is distinctly salubrious. If enforced on a universal scale, it can deliver a blow to illegal proselytism. But hardly a mortal blow. After all, what guarantee does it give that the boy hasn't been illegally recruited to begin with?

Let's face it: All the codes in the world cannot eradicate recruiting abuses without having a "cop" on every campus to enforce them.

The ultimate solution, we believe, rests in the hands or, rather, the conscience of each school. Only until ALL our schools are ready to pay more than lip service to morality and ethics, only until they acquire the integrity and spine to live by the code, will illegal recruiting be laid to its ill-deserved rest.

ALL these thoughts have been rumbling around in our psyche for years, and we thought a good, stiff editorial would provide the catharsis we needed. But after taking the cure over our Remington Rand, we still felt unsatisfied. Something, we felt, was still left unsaid.

After a little more soul-searching, the light finally dawned. Unprincipled recruiting, pernicious as it is, isn't a "monster" that's destroying the game, as so many parlor critics would have us believe. It may reflect discreditably upon the colleges practicing it, but it hasn't wreaked any damage to the game itself.

All the former football players we know—the illegally recruited as well as the simon pures—are practically walking testimonials to the glories of football. Did you ever meet one who didn't speak wistfully and wonderfully about his alma mater and old coach?

Even the big, tough kids lured by lush "deals" to colleges thousands of miles from home, become positively mawkish whenever they speak of alma mater and football!

Illegal proselytism can't be condoned. But the only people really being hurt by it are the ulcerated coaches who have to ply this cannibalistic, dog-eats-dog trade.



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ILLUST. G: No. 1, stance for back takeoff. No. 2, board being pressed—note hips have moved back and head and shoulders haven't; hands well above shoulders when board is down. No. 3, hips ride up—head down, eyes on water, arms relaxed. No. 4, lining up for entry—arms moving forward and eyes on entry point.

By **CHARLES BATTERMAN**, Coach, Mass. Institute of Technology

Photos by Dr. Harold Edgerton, M.I.T.

Springboard Diving

PART 3

Back Takeoff Dives

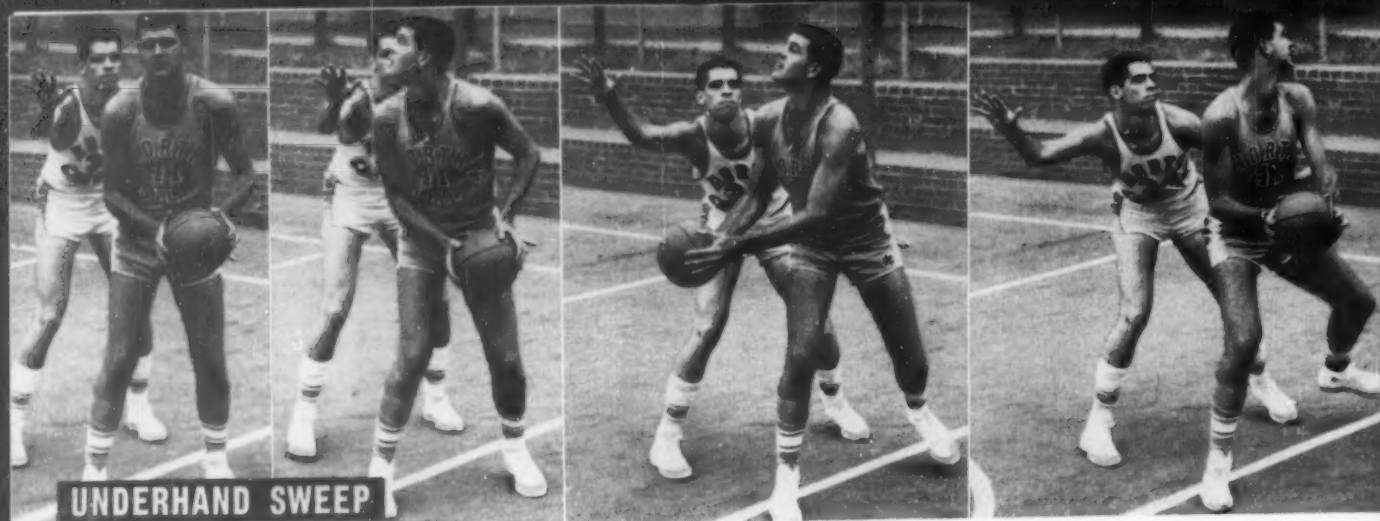
HAVING covered the approach and hurdle in my first article (October) and the front takeoff dives last month, we're now ready for the back takeoff dives.

Back Takeoff: As in the front takeoff, the diver assumes an attention position at his starting point and stands there for no more than three to five seconds. He then walks briskly to the end of the board and turns around—no particular way of turning is necessary, since the dive doesn't begin till the position on the end of the board is maintained—and stands backward at the end of the board.

The head is up with the eyes looking at the end of the board. The arms are then raised to shoulder level, shoulder-width apart, with the fingers straight and together. The arms help keep the balance as the feet are placed, one at a time, with about half the foot extending over the end of the board, standing on the balls of the feet.

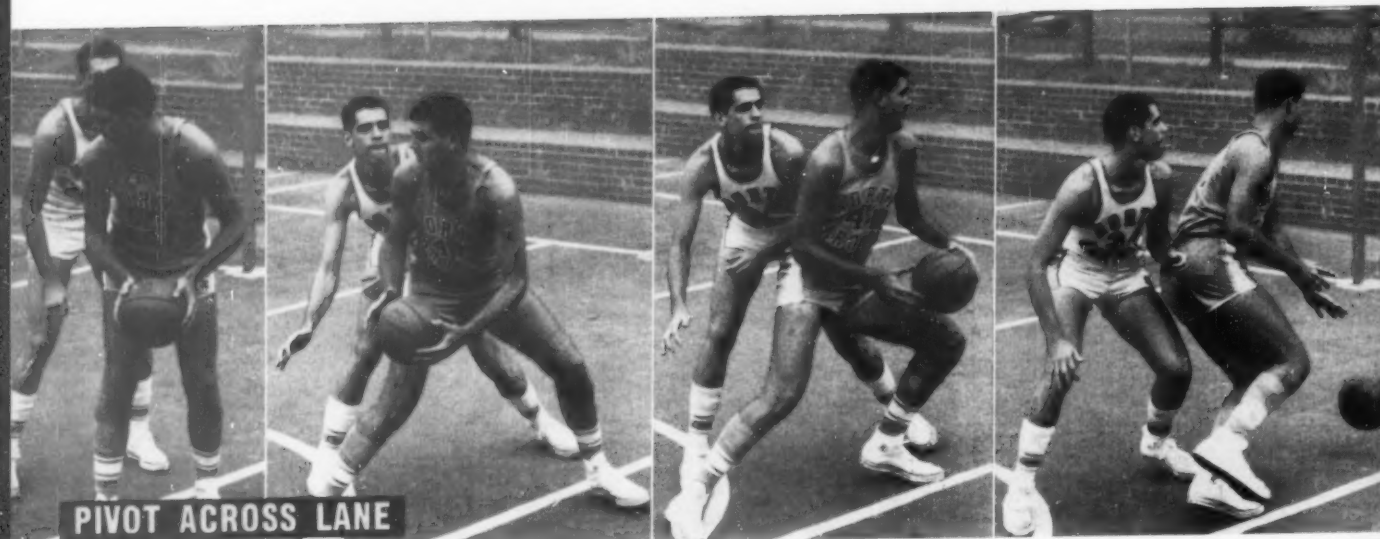
The feet are in a triangular position, the toes about 1 inch apart, the heels together—making in effect a tripod base, the balls of the feet and the arch of the heels forming the three points of balance, with the heels

(Continued on page 44)

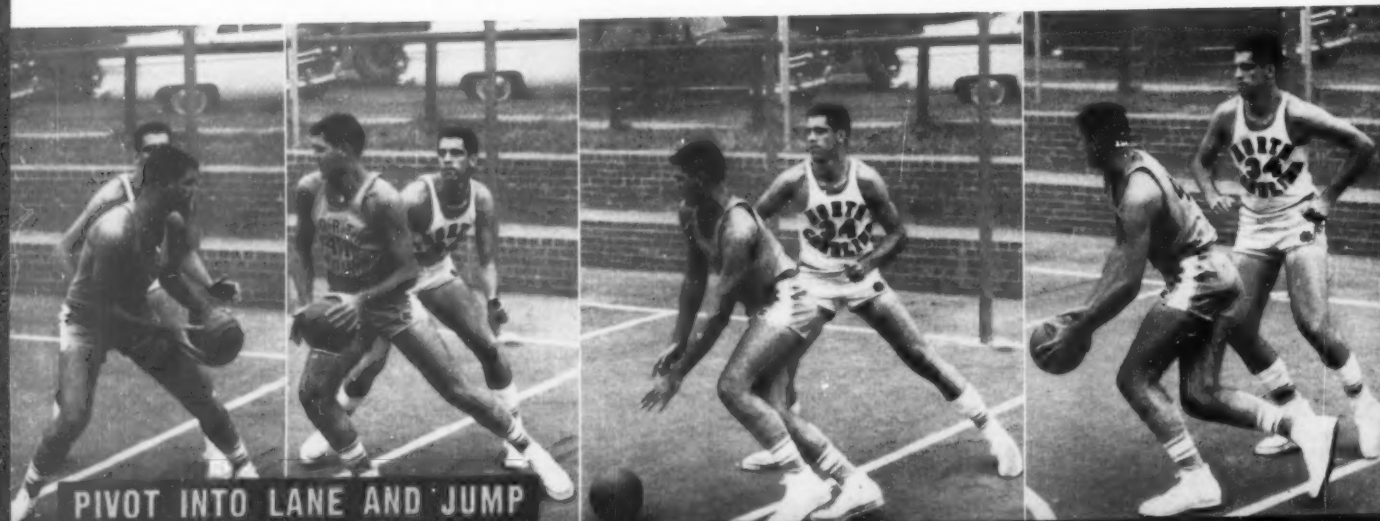


UNDERHAND SWEEP

STUNTING OFF THE



PIVOT ACROSS LANE

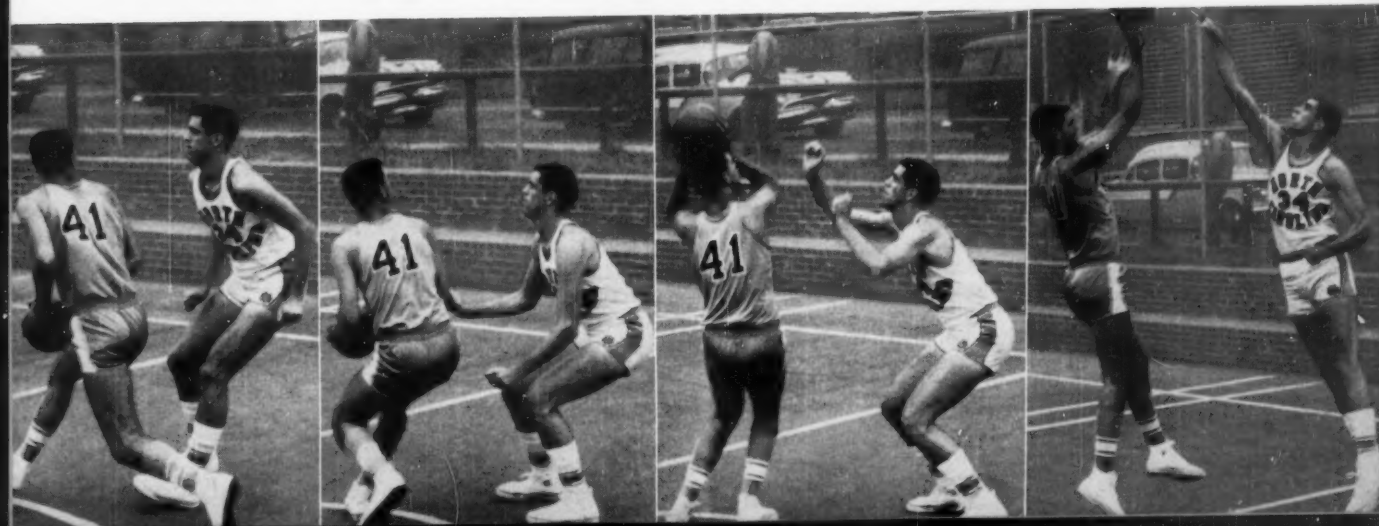
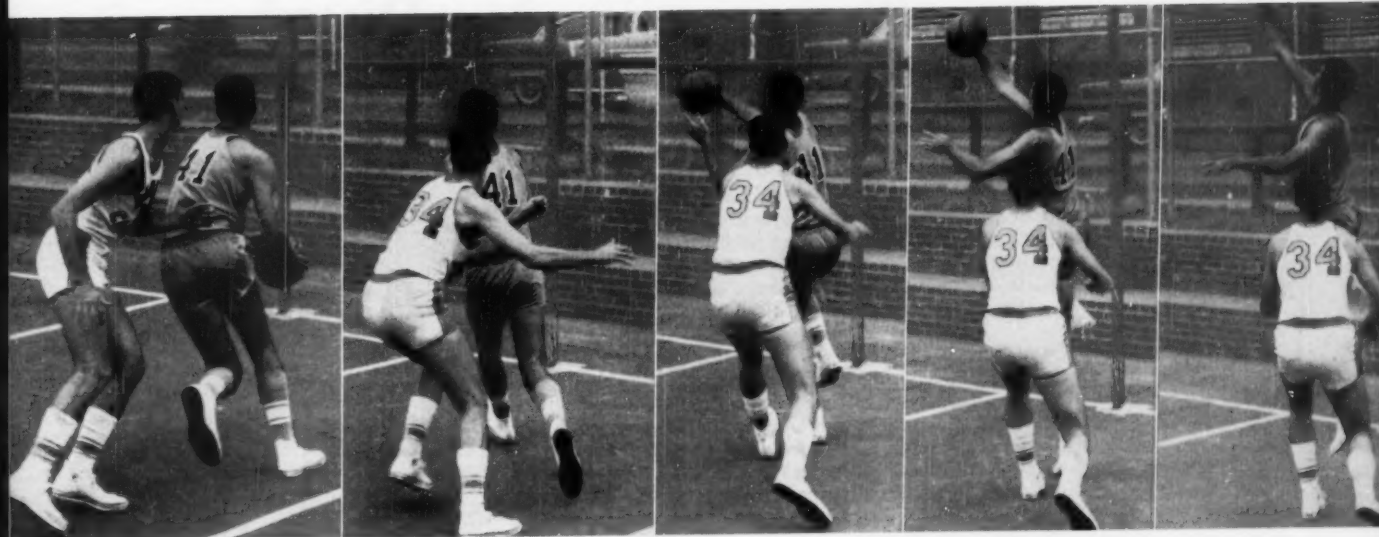


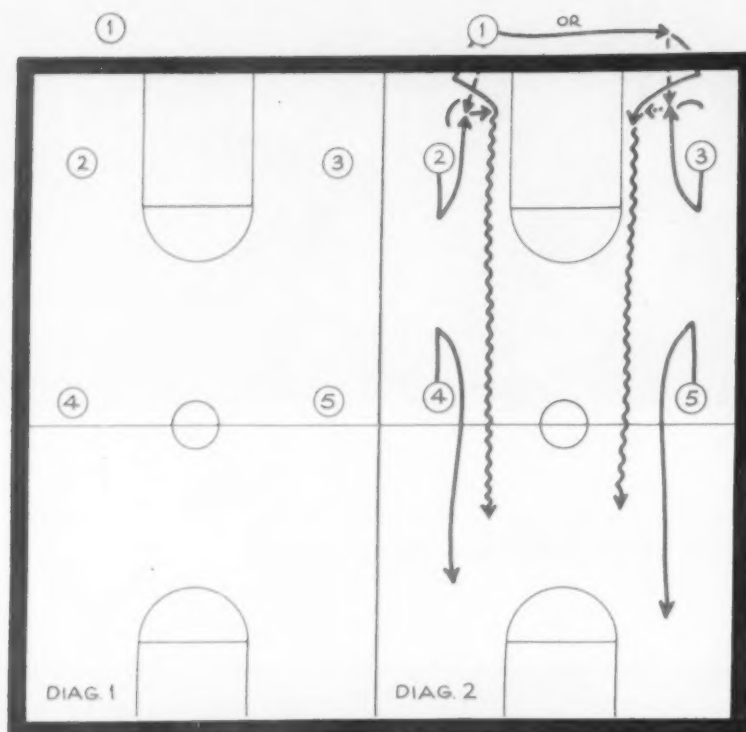
PIVOT INTO LANE AND JUMP



PIVOT

Demonstrated by JOE QUIGG, Former North Carolina Center





Short Pass and Pivot Attack Against the Full-Court Press

THE full-court press is a diabolic defensive tool designed to throw the offense into a state of confusion. In this state, a great many things can happen—bad passing, double dribbling, running with the ball, team disorganization, and finally, utter demoralization. Feeling that a team prepared is a team complete, we've designed a system that gives our players the versatility and poise needed to combat this devastating defensive weapon.

Of course the easy way to break a press is to find a player with the Cousy dribble and the Martin speed. Then all we'd have to do is clear out and let him dribble the ball upcourt for us. But not being blessed with this sort of material (who is?), we must make our system easy enough to understand but still practical enough to penetrate the press defense.

We stress a prearranged, set plan that calls for a slowing down of the offense. In other words, we just take our time and keep calm. We warn our kids that most pressing teams will apply it immediately after scoring a basket, hoping that we'll instantly put the ball into play. We instruct our boys not to play into their hands, but to maintain their poise. Since we have the ball, we can force the defense to make the mistakes.

Our first aim is to get the ball over the center line. Knowing that many presses will double-team our best ball-handler if he's on the court, thus making it difficult to get the ball to him, we place our best ball-handler out of bounds.

He's No. 1 in our basic set-up shown in **Diag. 1**. We count on him to find the free man and get the ball to him. Next we want to set up some sort of post for No. 1. Players 2 and 3, usually our next best ball-handlers, are assigned that responsibility. Their job is to set the post and then get the ball back to No. 1. Players 4 and 5 are the men who take the bigger opposing players. All they do is clear out the backcourt area, so that we can get the ball upcourt.

Now let's proceed to the various options, remembering that the outside man (No. 1) has five seconds to get the ball to someone on the court and that he can throw the ball in from any position behind the end line.

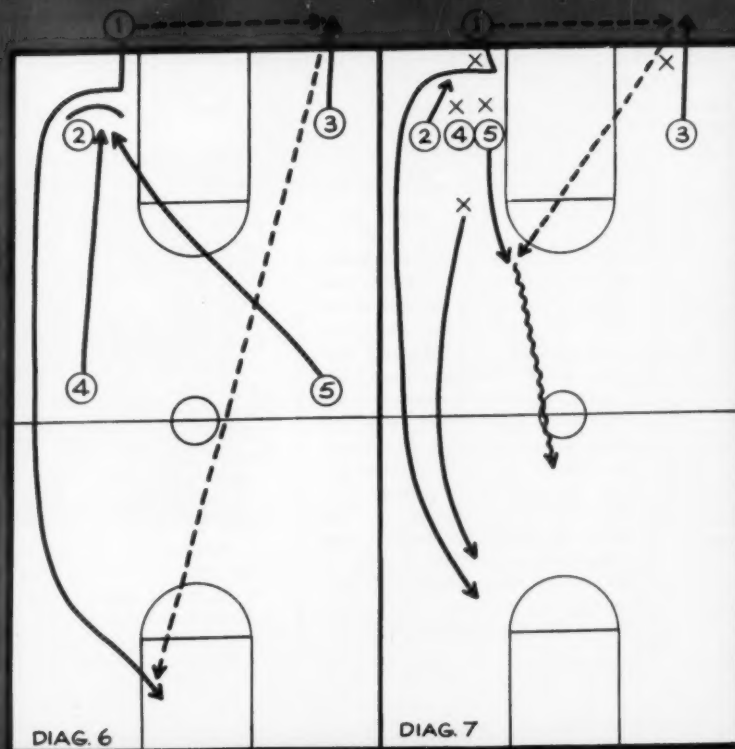
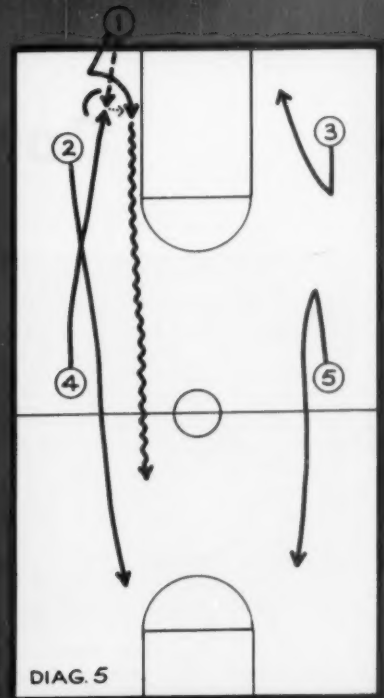
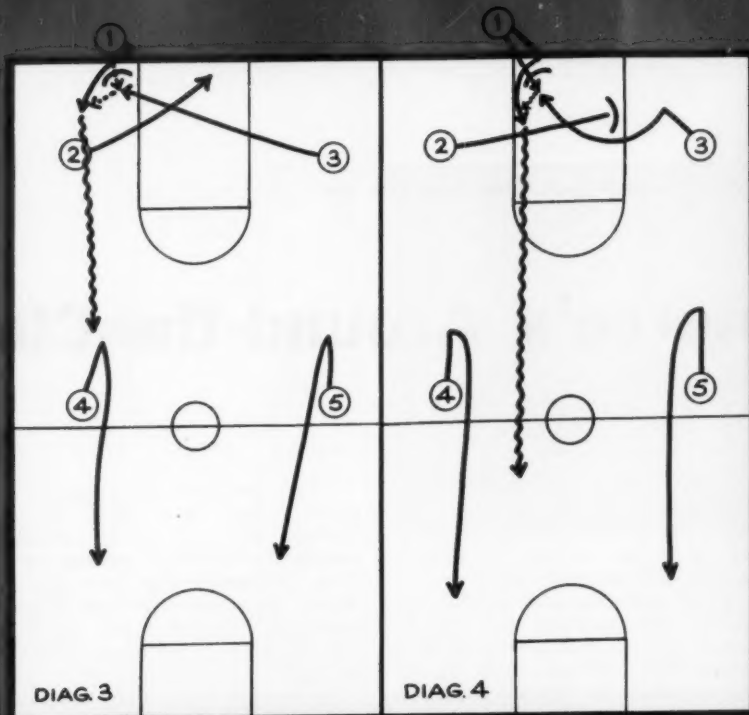
Diag. 2: Nos. 2 and 3 stand approximately five to 10 feet from the end line, facing their basket at the far end of the court, while 4 and 5 stand about 45 feet from the end line, facing the ball.

At a prearranged signal (we audibly slap the ball), 2 and 3 take three

(Concluded on page 30)

By AL GRENET

St. Anselm's College, Manchester, N. H.



By HERMAN WOLFE, Coach, Commerce High School (New York City)

Commerce's Around-the-Clock

ANY team with a winning record has several maneuvers (sometimes called plays) that have evolved through dire need. The Commerce "around-the-clock" pattern meets that description. Starting from a simple two-man move, it grew into a five-man team maneuver and then, through extensive evolution, into a solid over-all system of plays.

The initial move was born from a simple out-of-bounds (from the side) give-and-go. As shown in **Diag. 1**, our outside man, 1, quickly passed to 2 who, after feinting left, handed the ball back to 1 for a drive-in layup.

After seeing this simple play pay off occasionally, we went on to develop it, incorporating more players and more playing area. We now had the play shown in **Diag. 2**. No. 1 passed off to 2 who feinted a return pass and then passed to 3. The latter then whipped the ball to 1 for the layup.

When the play started missing fire, we went on to develop the maneuver shown in **Diag. 3**. No. 2 drove toward the outside man for the throw-in, then faked a return pass and fired to 3, who had driven to the corner. No. 1, meanwhile, crossed over to screen for 4 who cut toward the basket for the feed from 3.

The success of this play was encouraging, since it gave us baskets on a good percentage basis. But it left one player without a definite assignment. This, at times, created interference that we couldn't afford. So we finally incorporated an around-the-clock movement that got everybody into the attack without too much trouble.

As soon as the ball goes out of

bounds in front court, four players immediately assume positions and begin a four-corner exchange (counter-clockwise) to get the defense moving and preoccupied.

From there the play begins. The moves are practically the same as before except that a bit more is added. The fifth man (No. 5) becomes either the follow-up man or the shooter. While 4 is driving around for the feeding pass, 5 executes a left "shoe-hook" turn off 1's back and becomes the follow-up man (**Diag. 4**).

One complication that must be anticipated is the inability of 4 to get off his shot. Should this happen, he (4) should be prepared to immediately return the ball to 3 (**Diag. 5**). He then fades to the left, away from the basket, while 5 (who has executed his left "shoe-hook" turn off 1's back) is then ready for the pass from 3 and shot.

COACH Wolfe's teams have won 212 and lost only 21 (of which 10 were in the championship play-offs) in probably the toughest schoolboy league in the land (New York City). His teams have chalked up a 38-game winning streak, captured two city crowns, finished second once, third once, fourth three times, and have been unbeaten five times. At least a dozen of his proteges are now starring in college ball. Four of NYU's starters in 1958 were developed by Herman, and two of his boys (Cal Ramsey of NYU and Tony Windis of Wyoming) were prominently mentioned for All-American last year.

When the play is initiated on court rather than from out-of-bounds, the players go through practically the same moves as in **Diag. 4** except that the play is started by a backcourt man. A pre-arranged signal sets off the play and alerts the five men to what's on deck.

As show in **Diag. 6**, 3 passes to 1 and then cuts in front of him on the way to the corner. Meantime, the other three men rotate counter-clockwise. No. 2 moves diagonally between 1 and the basket for the pass from 1. The latter then cuts across court to the left of 2, and 2 feints a pass to him. No. 1 screens for 4, who drives through the lane for the feeder from 3.

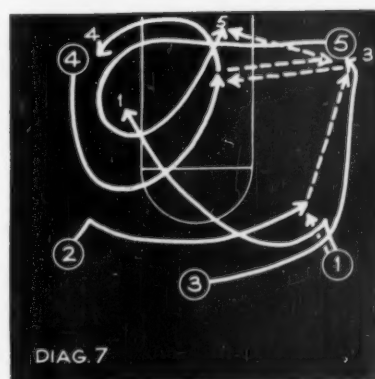
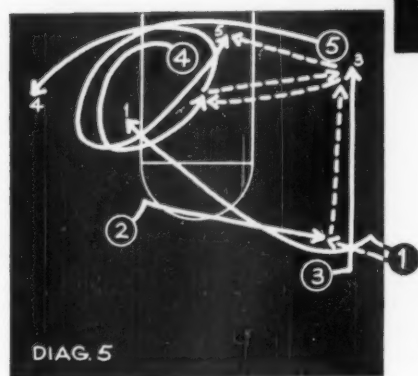
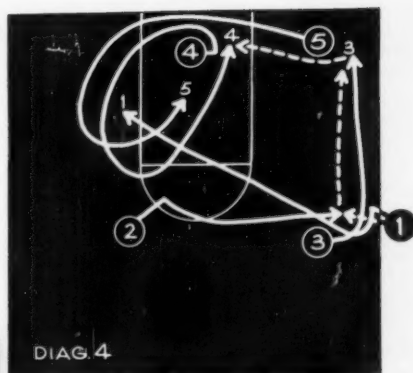
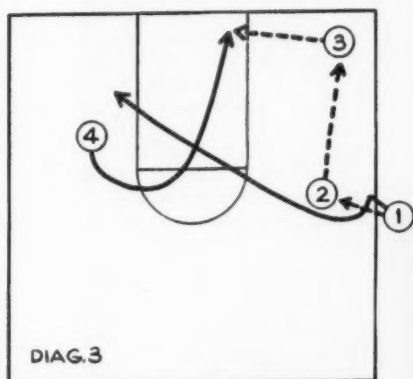
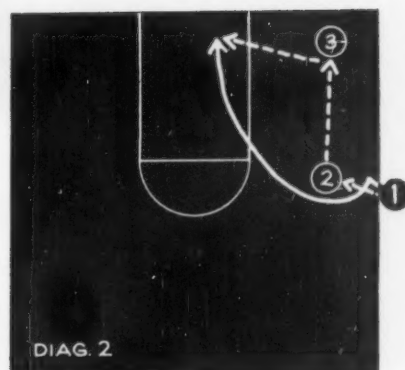
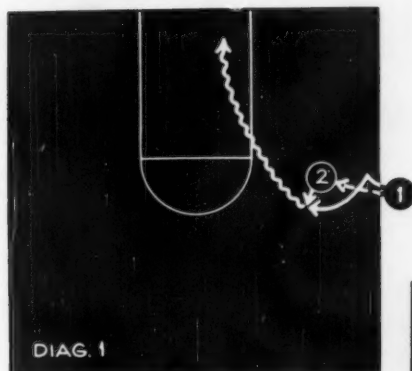
No. 5, meanwhile, has driven cross-court under the basket; he now makes the "shoe-hook" turn to become the follow-up man on 4's shot.

Diag. 7 embodies the same moves as above, but adds the necessary passes to allow 5 to become the shooter, as in **Diag. 5**. This is a comparatively simple maneuver and with good passing and timing will bear fruit.

The same procedure will work from the opposite side. It's a good policy to have every player capable of moving into the play from every position. This will obviate taking any time to set up the play. The burden on the defense is extremely great, especially if it must set up a defense from five different positions on each side.

Caution: If 3—the man making the pass to the shooter—is unable to do so, he must know that he can safety-valve the ball out to the player who gave it to him (usually 2).

Pattern



Extra Pay for Coaching

By WILLIAM HEALEY, Professor, Northern Illinois University

TODAY, everything we do is measured in dollars and cents. We're living in a society where no one wants to do anything for nothing. A price tag is placed on every endeavor.

However, in this age of materialism, there's one professional group that hasn't kept pace, and that is the teaching profession. It's ridiculous to assume that a professional person should be expected to donate his time and effort and receive nothing in return.

This doesn't mean that money is the ultimate reward that coaches strive for. Men wouldn't stay in the coaching profession if this were true. The great majority of coaches enjoy working with and guiding the talents of young athletes. They have a great inner feeling for the athletes they coach, and enjoy personal pride in defeating the competition they play. It has been proven over and over that the contributions made by coaches in the form of educational and social values, are tremendous.

Be that as it may, with the great emphasis upon winning which exists today, how else can a coach be shown that his time, effort, and ability have been appreciated if he

isn't rewarded financially as is everyone else?

Extra pay for coaching duties is generally accepted as common practice in most school systems today. The real differences of opinion seem to be in the amount paid, the best method of payment, and the differential pay that should be given for coaching the various sports.

The accepted procedure seems to be to allow a specific amount for each sport, with the assistant coach receiving a graduated amount. Some schools give considerations for coaching experience the same as teaching experience.

In this way the longer a coach coaches, the more money he receives. His salary as a coach will gradually increase as his base pay as a teacher increases. If he receives \$500 for coaching and his base pay is \$5000, this would mean that he would be receiving 10% of his salary for coaching. If his base pay is raised to \$5200 the next year, he'd receive \$520 for coaching.

This would continue until the maximum salary is reached. If he were teaching in a system that has a salary schedule, his coaching pay would increase with each year he stays in the system and in coaching.

However, school boards and administrators are faced with the task of defending the salary of the coach. In many schools, extra pay or pay beyond the regular salary schedule, in the opinion of many, falls within that broad category of additional pay for assignments requiring time and responsibility beyond that of the classroom teacher. Many schoolmen and others feel that in defending extra pay for coaching they're defending extra pay for extra-curricular activities in other areas.

In 1945 the city administrative director's section of the AAHPER conducted three national surveys on interscholastic standards. Among other questions, these two were asked: Should high school physical education teachers be paid extra for coaching interscholastic sports? The tabulation recorded 160 voting "yes" and 29 voting "no."

The second question asked was, should high school academic teachers be paid extra for coaching interscholastic sports? Again, 172 voted "yes" and 17 "no".

Three studies were undertaken in Illinois, Wisconsin, and Iowa to indicate the practice of various high schools in regard to payment of coaches for extra coaching duties. The tabulated results from these three states are reproduced in this article.

In analyzing the data presented from these three states, it will be shown that in most schools in all three states, the coach is paid extra for coaching. Stating this in another way: In most cases the coaches' salaries were higher because of extra coaching duties.

In Chart 1 (Illinois) there was no attempt to separate the schools according to size. 60 schools were included in the survey, ranging in size from below 299 to 1200 and over. Football, basketball, track, and baseball are high on the list in which the coaches are paid extra.

All of the head basketball coaches receive extra pay and 53 coaches (88%) receive \$300 or more. 45 (or 75%) of the football coaches receive \$300 or more. It will be

CHART 1: Extra Pay Given for Coaching Duties in 60 Illinois High Schools (1958-59)

	\$50 to 99	\$100 to 149	\$150 to 199	\$200 to 249	\$250 to 299	\$300 to 349	\$350 to 399	\$400 to 499	\$450 to 499	\$500 and up	Total
Ath. Director		4	1	2	1	6	1	1	1	12	28
Baseball	2	5	7	14	5	7	2	1			43
Baseball-Ass't.		2	3	9	2	2		1	1	1	21
Basketball				2	5	14	5	12	2	20	60
Basketball-Ass't.		3	7	13	10	10	3	1			47
Cross-Country		3	3	3	5	1		1			16
Football			1	6	1	9	7	12	2	16	54
Football-Ass't.		5	7	14	12	7	2	1			48
Golf		5	1	8	4		1				19
Intramural		1	5	3		1	1	4	2		17
Swimming				1	1			1	1		4
Tennis	1	1	3	6	3	1	1				16
Track	1	8	9	12	5	7	5	2	2		50
Track-Ass't.		2	8	1	4	1					16
Wrestling			1	2	1	6		1	1		12

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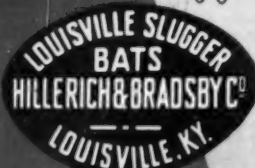
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**CHART 2: Extra Pay Given for Coaching Duties
in 60 Wisconsin High Schools (1958-59)**

	\$50 to 99	\$100 to 149	\$150 to 199	\$200 to 249	\$250 to 299	\$300 to 349	\$350 to 399	\$400 to 449	\$450 to 499	\$500 and up	Total
Ath. Director		7		2	2	2	1				14
Baseball	8	14	4	5	4	2	1				38
Basketball			2	8	3	10	6	15	7	8	59
Basketball-Asst.	2	10	6	19	8	5	4				54
Cross-Country	1	4	6	3	2						16
Football		1		10	2	13	7	12	4	10	59
Football-Asst.	3	8	8	19	4	9	4				55
Golf	10	8	8	5							31
Intramural	2	6	3	5	2				1		19
Tennis	6	4	7	5	3						25
Track	4	15	5	14	7	2	1	1		1	50
Wrestling	2	5	5	6	5					1	24

noticed that both the assistant basketball coach and assistant football coach receive less than head coaches.

As in the case of the assistant basketball coach, 33 of the assistants (55%) receive from \$200 to \$349 extra. 35 assistant football coaches (58%) receive from \$200 to \$349 extra. The other coaches receive somewhat less, the range being from \$100 to \$349.

Chart 2 shows the salaries of coaches in the Wisconsin high schools.

The figures show the difference in the amounts paid the football and basketball coaches in contrast to the amounts paid to the coaches of other sports. 10 football coaches and eight basketball coaches receive \$500 or more for coaching.

The figures also indicate that approximately the same amount of money is paid to football and basketball coaches for their extra coaching duties. 59% of the basketball coaches receive \$300 or more and 56% of the football coaches receive the same amount. The figures show that with a few exceptions, the amounts paid to other coaches fall far below the amounts paid to football and basketball coaches.

There are two exceptions in the salary paid to coaches other than basketball and football. In one case a track coach and in another case a wrestling coach receive \$500 or more for extra coaching in these sports.

The Wisconsin study also indicated that the size of the community or city doesn't always seem to dictate the amount paid to a coach. Many of the smaller communities pay as much for football and basketball coaching duties as do the larger communities.

Chart 3 shows a comparison of coaches salaries and other teachers in schools in Iowa. Only the coaches of football and basketball were considered.

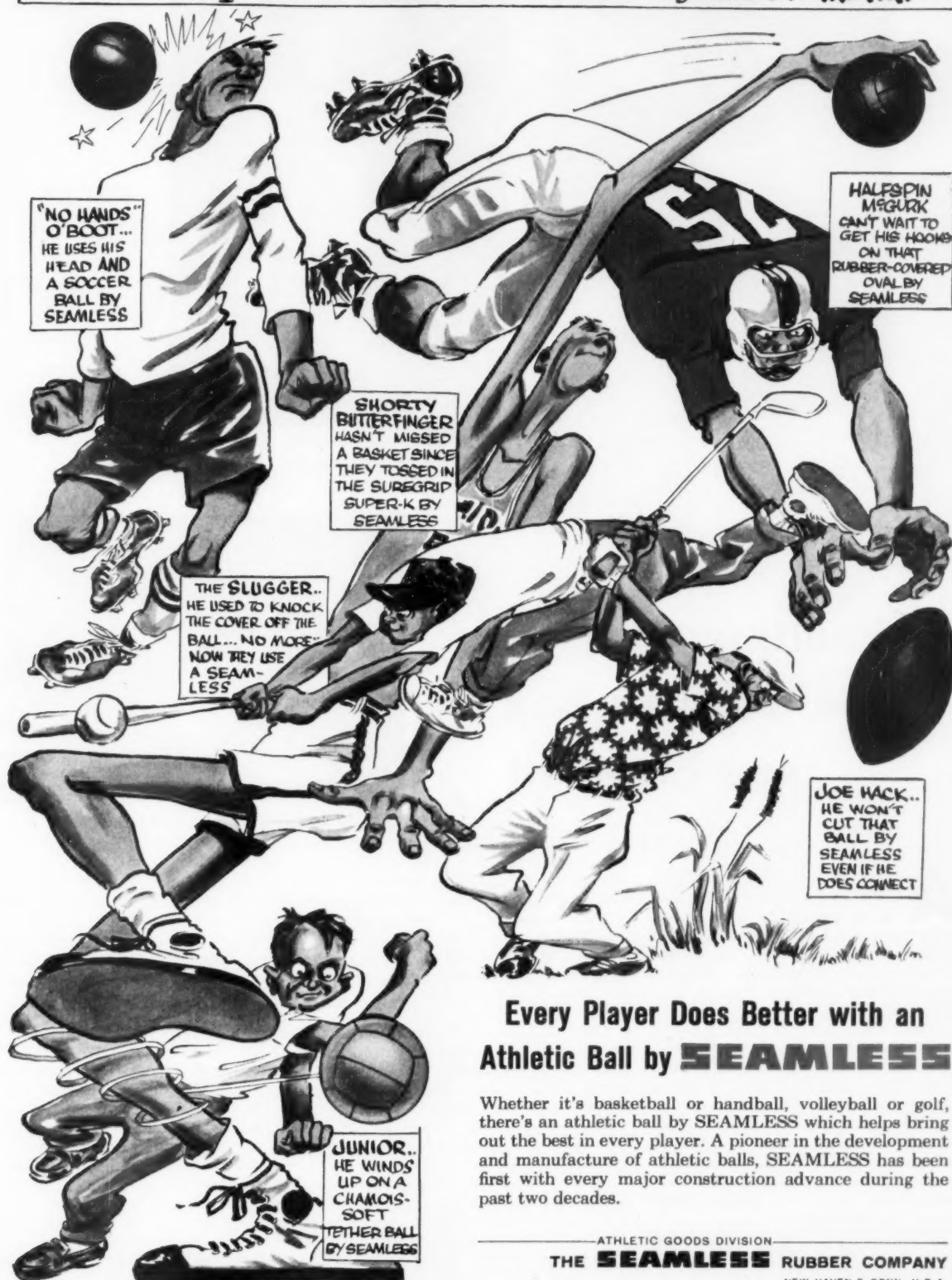
In studying Chart 3, it can be seen that coaches' salaries ranked third in amount as compared to other teaching areas. The higher salaries in the first two places go to teachers of vocational agriculture and music. Teachers in vocational agriculture may be receiving larger salaries because of the fact that they're under Smith-Hughes government aid and are hired for 11 months of the year.

In summary, it may be said that
(Concluded on page 31)

**CHART 3: Comparison of Yearly Salaries Between
Coaches and Other Teachers in 60 Iowa Schools**

	Low	Average	High
Coach	\$4,100	\$5,006	\$6,600
Commerce	3,780	4,385	5,750
Driver Training	4,150	4,718	6,030
Home Economics	3,775	4,446	5,600
Industrial Arts	4,200	4,811	6,330
Instrumental & Vocal Music	3,200	5,409	6,800
Librarians	2,950	4,306	5,300
Vocal Music	3,700	4,511	5,800
Vocational Agriculture	4,200	5,813	6,700
Regular Classroom (men)	3,900	4,618	6,900
Regular Classroom (women)	3,460	4,370	5,600

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Photos by Bob Waller



SWEDISH BOX HANDSPRING



SWEDISH BOX HESPRONG

Vaulting Over the Swedish Box and Elephant



SWEDISH BOX REAR VAULT

ALL the stunts explained and illustrated in my article on side horse vaulting (December 1958) can also be executed over the vaulting box and the "elephant" from the springboard. Though slightly more difficult, they're that much more fun.

The "elephant" is the parallel bars with a mat laid across the top, the vaults being executed across the bars. The vaulting box is a pyramid-shaped affair about four feet in height. A double thickness of mats is used with the mats extending two widths, since the added momentum gained from the springboard will sometimes carry a boy farther away from the apparatus.

Mats should always be butted

against each other. This necessitates frequent checks since mats will be separated during the vigorous landings, especially the lower mats which cannot be seen. When the lower mats are pulled apart, a depression is left in the upper mat which may cause twisted ankles.

For the take-off of maximum effectiveness and minimum output of energy, the performer should execute a high hurdle with a drop to the end of the springboard as nearly vertical as possible. Unless he's extremely tall, he'll thus have to take his last step on the board.

In the hurdle, he should lift one knee high, keeping his trunk vertical, and lift his arms and shoulders upward to gain added height. The

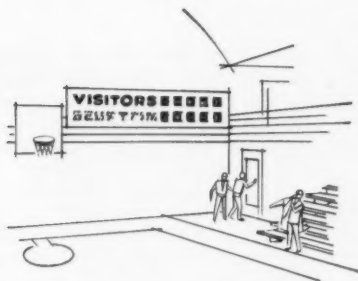
drop to the board should be straight down, landing on the balls of the feet with the knees bending slightly. On the take-off, the legs should be extended and the toes pointed.

The amount of spring needed varies with each stunt, and only trial and error will enable the performer to determine the amount required.

Swedish Box: All the stunts are performed in progressive order. For an explanation of their mechanics, the reader is referred to the December 1958 issue, since the fundamentals are the same as when performed over the side horse from a beat-board. The last three stunts—the handstand stoop, pile-up, and hesprong—were not described.

Handstand Stoop: To achieve the handstand position, it's necessary to drive the hips upward rather force-

By **DR. JAMES A. BAILEY**, Gym Coach, Mississippi Southern College



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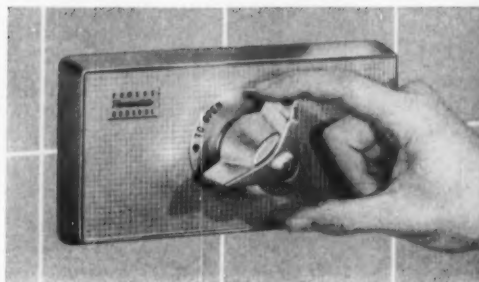
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fully. This will require a forceful and vertical take-off. The hips should reach a position over the head with legs flexed on the trunk; then the legs should be extended into the handstand position.

The feet should be allowed to ride a little beyond the head, at which time they should be quickly brought downward by flexing at the hips.

The body is righted by pushing from the hands and pulling the head up and back to land on the balls of the feet, with the knees bending slightly to absorb the shock of landing.

Two spotters, one on each side, are advisable. They should grasp a wrist with one hand and the shoulder with the other hand.

Handspring: The procedure followed for getting into the handstand position is the same as that for the Handstand Stoop. Once in the handstand, the performer should allow his feet to continue moving beyond his head, bring his chin to his chest to look at his feet, and pivot around his hands. Caution: Keep the hands on the box as long as possible.

During the learning stage, there should be two spotters, one on each side, who hold the performer's wrist with one hand while placing the other against his scapula.

Pile-Up: This is a novelty stunt which isn't nearly as difficult as it appears. Those piled up should make themselves as secure to one another as possible. It's possible to do the squat, straddle, stoop, wolf, or flank vault over the pile-up. A strong and alert spotter should be used.

Hesprong: A maximum of spring and an excellent take-off is mandatory for successful execution. In his take-off, the performer should lift his arms and shoulders upward forcefully, pull into an arch with legs straight, and pull his head backward and upward. (He doesn't touch the box with his hands.) When well-executed, this is a beautiful and spectacular stunt.

The teaching-learning progression should be: first, to a jump stand on the box several times; second, clearing the box in tucked position; third, clearing the box with body arched and legs bent; fourth, clearing the box with body arched and legs straight.

A strong, alert, capable, and courageous spotter should stand facing the performer. He should place his hands on the performer's chest if a fall appears imminent.

The Elephant: All the stunts explained and illustrated in my previous article on side horse vaulting from a beat-board and in the early

(Continued on page 42)



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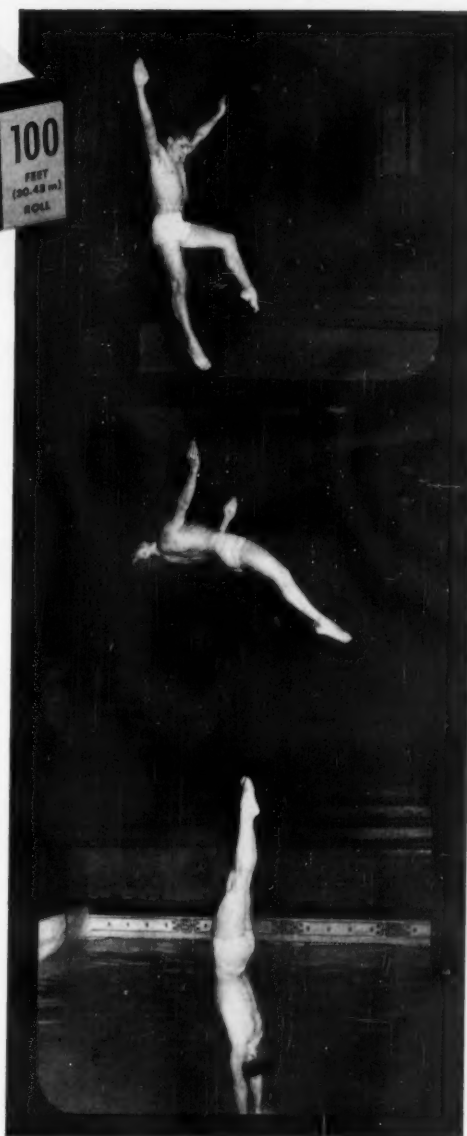
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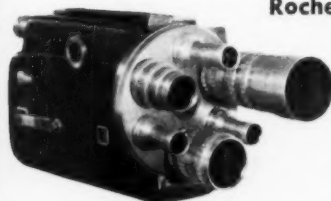
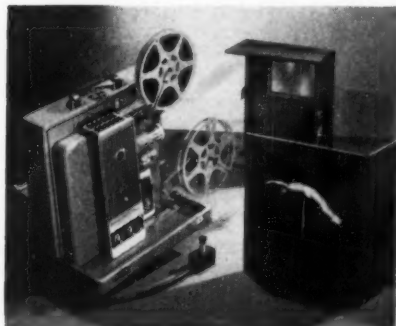
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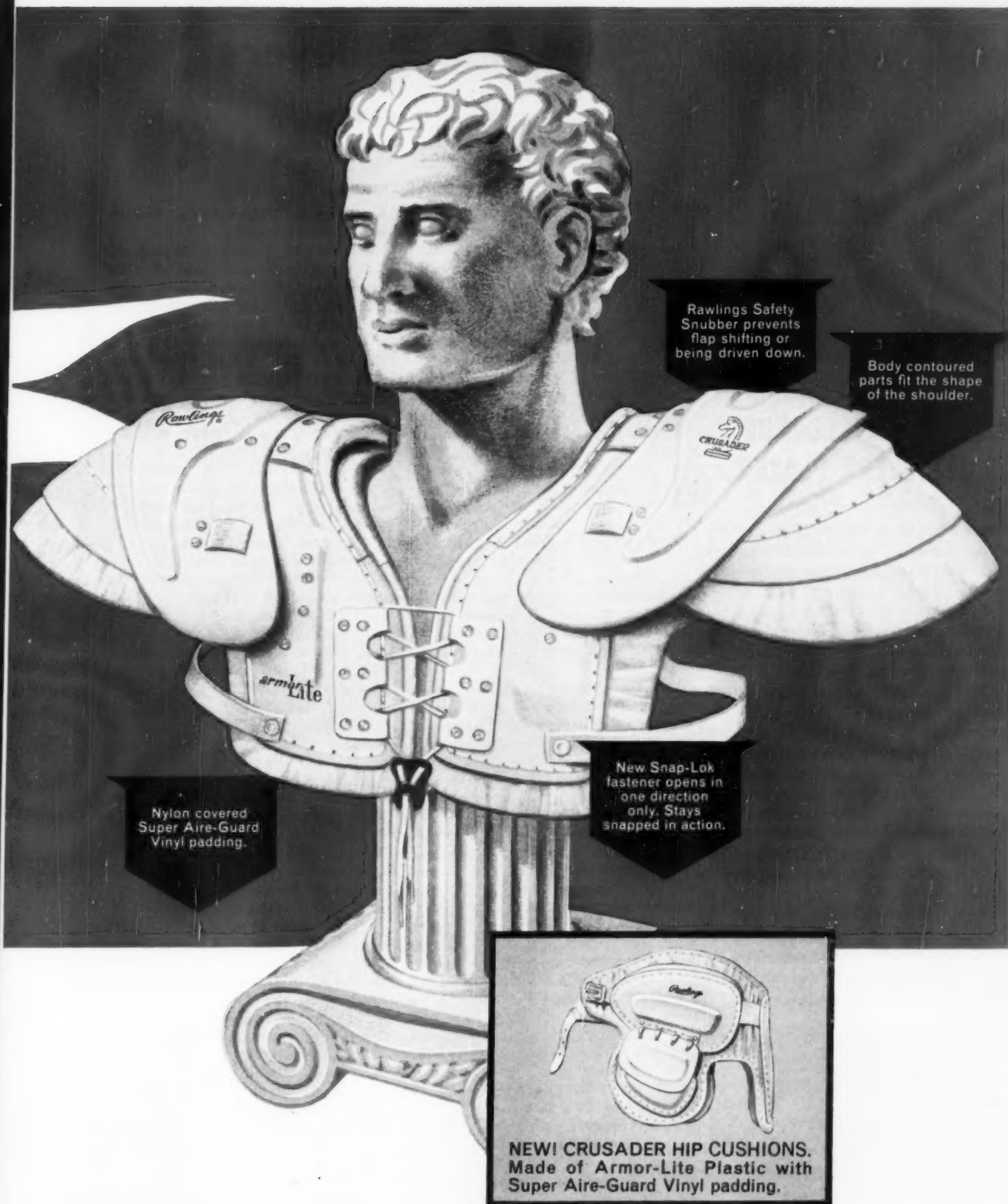
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Tension Relievers

By J. H. GRIFFIN

Coach, Teutopolis (Ill.) High School

TOO MANY coaches give up coaching early in their professional life. Grey-haired coaches are rare. Those who stay in the coaching business long enough to get grey hair are looked upon with awe, perhaps even by you, and are referred to as "grand old men" at the age of 42.

Are you one of the many coaches who fret more than the average persons in their communities? Are you one of those who won't even go uptown on Saturday morning, and when Saturday afternoon arrives, do your shopping still dodging behind trees and posts? If so, this is wrong for your mental health.

Physical and mental health are very important to you as a coach. You have an occupation in which you deal with young people; and by association this activity should keep you youthful and not cause you to get older than your actual physical age.

Athletics should keep you and other people associated with sports alert and alive in looks and interests. It just doesn't seem right that by the time a coach has gathered the experience to do his best job, he's no longer able to "take it" emotionally.

Here are some ideas to help you avoid tension, so that you'll be able to perform your job efficiently and end up as normal as the rest of the population in the area.

1. When you get home at night after a game, you may want to start "x-ing" and "o-ing" and solve some play situation. Don't do it. A good western show on television or a book with a lot of bang-bang will do your indigestion a lot more good, and maybe the fast draw of the hero will give you a ball handling idea. Then, take a bath and crawl in. (Try a nap before the game, too.)

2. Get yourself a hobby, a working hobby, a hobby in which you use your hands and brains, too, if you want. You don't have to be good at this hobby. You don't have to like it. Make believe that you do; and after a while, you will like it.

You might try fly tying. If that's too complicated, solve cross-word puzzles. Don't use a dictionary, and to make it a little tougher, use a

fountain pen. Collect stamps or buttons—or even money.

3. Look at yourself. Stand off from a mirror and look at your muscles. Get dressed, then, in your best suit, and look at your profile. See if it's loaded with tension. If it is, stand back and relax. Go for a ride or a fast walk. Then come back, visit the mirror again, and see how much younger you look and feel on second glance. If you're exhausted from the walk, so much the better.

4. Go out and find yourself a friend, a friend with more ear than mouth. You might even have a friend. Get what's troubling you out in the open. Just finding a friend sometimes can keep you busy. Find someone who'll say something good about you, even if it's pure flattery. Everybody likes to have his back scratched once in a while.

Of course, you must have a feeling there's some sincerity in this scratching. He might be a barber-shop strategist. It's amazing how much good game advice you can get from a person who doesn't even know the rules.

5. Don't take it out on your car. By your occupation you're associated with safety education. Too many coaches take out their frustrations and game tensions on the accelerator. Some are even guilty of bragging about their highway antics, and insist on giving a play-by-play account of their stupidity behind the wheel. The time it takes them to go between two given points for instance; the time in most cases is all too short.

6. After you've lost a game, don't feel too sorry for yourself and drive yourself into a lather. Victory isn't always the measure of success in a contest. If you've done the most with your material, and your charges have played up to their potential, you, and no one else, has any right to ask for more. It could be that you just got outsmarted. Charge it to game experience.

7. Coaches have their likes and dislikes about food. Some of them want beer and cheese with holes in it when they get home after the game. Others like milk and cereal.

(Continued on page 42)

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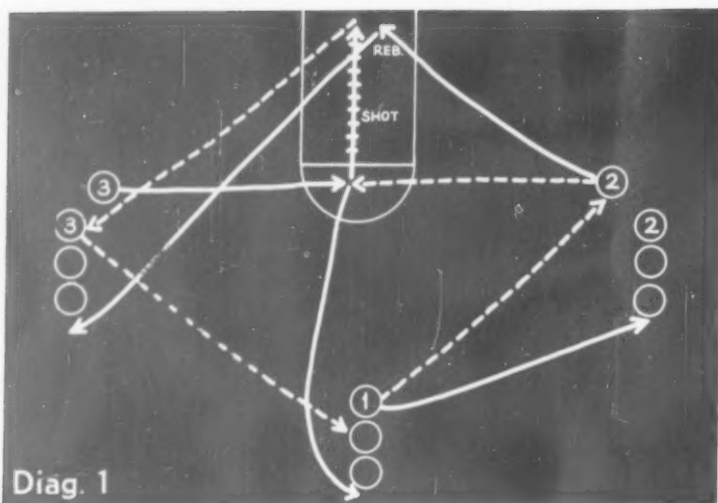
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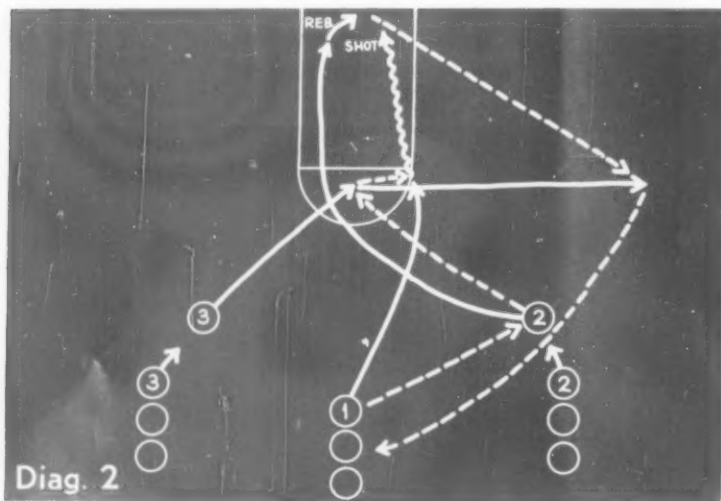
Diag. 1

Meaningful Pre-game Warm-ups

OVER the last 20 years, basketball has been completely revolutionized. New offenses, defenses, and methods of training and practice have made it one of the most popular games in the world. Yet one phase of the game, namely the pre-game warm-up, has remained basically the same.

The standard two-line lay-up

drill and semi-circle set-shooting drill are still the most commonly used. Although these drills provide the necessary warming up of the muscles, they fail to simulate the game-like situations so essential in modern-day practice. They employ passes and shots that are rarely used, hence they cease to be truly functional.



Diag. 2

By **JERRY GREENBLATT**

Coach, Uniondale (N. Y.) High School

Warm-up drills should accomplish three objectives:

First, they should have a decided psychological effect on the morale and attitude of the team. A snappy well-organized drill will stimulate confidence and enthusiasm, which helps develop the desired player spirit.

Secondly, they should embody an integral part of the system, so that fundamentals and timing may be practiced on strange courts—thus applying game situations to the warm-up.

Finally, they should provide enough movement to warm up the muscles for maximum efficiency.

Approximately 25 minutes should be allotted to the pre-game warm-up. During this time, three drills may be used: a lay-up drill, middle shooting drill, and outside sets and foul-shooting drill.

We start with a three-line lay-up drill which lasts five minutes (**Diag. 1**):

1 passes to 2.

2 passes to 3 who has gone to the foul line, and then follows his pass for the rebound. Meantime, 1 cuts around 2.

3 feeds to 1 for the shot and continues to the sideline.

2 rebounds and passes out to 3 who then passes back to the middle.

Player who makes last pass to shooter always goes to the side; the player who makes second pass always rebounds. When returning to the lines, we rotate to the left—1 goes to end of 3 line, 2 to end of 1 line, and 3 to end of 2 line.

Shot may be taken on either side by making the pass to the left or right. Two balls are used and every player is moving.

Since we like to fast break, this is a good drill for teaching the rebounder to get the ball quickly off the boards and make the first pass-out to the side and back to the middle.

The drill also provides continuous movement, a variety of passes, footwork, position, and rebounding.

The second drill (**Diag. 2**) is for jump shots taken from 10 to 15 feet from the basket. Three lines are again used. Line 1 is in the middle at half-court, while lines 2 and 3 are parallel with the foul line on opposite sides.

(Concluded on page 35)

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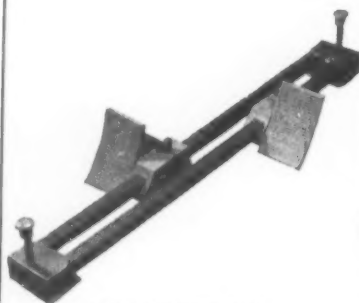


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401 N. Vine, Urbana, Illinois

COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

WHEN Ben Kerner was operating the Hawks in Milwaukee, he couldn't get the fans out. During a big coffee shortage, with the stuff selling at \$1.15 a pound, a Hawk fan gave Ben 1,000 pounds of java. The Hawk owner promptly arranged a package deal: Every woman purchasing a \$1 ticket to the next game would get a pound of coffee free. Alas, only 400 women availed themselves of this generous offer—leaving Ben with 600 pounds of coffee.

Danny Biasone, the Syracuse Nats nabob, wasn't surprised. "You should have advertised," he said, "that they didn't have to stay to watch the game."

Off the court, Phog Allen (Kansas) and Sparky Stalcup (Missouri) were buddy-buddies. On the hardwood, they carried on a deadly feud. During a coaches' convention, a reporter noticed Stalcup with his arm draped around the Jayhawk mentor. The word flew around until it got back to the Missouri coach.

"Look," he barked, "anytime you see me with my arm around Phog you can bet it's in self-defense."

In his great years at Pittsburgh, Doc Carlson was famed for his dramatic behavior on the bench. Playing against West Virginia one night, he became incensed at the referee. After every other call, he'd throw his arms up and yell, "That burns me up!"

After the ninth or tenth shout, a Mountaineer fan couldn't take it any longer. He picked up the water bucket and emptied it over Carlson.

"That," he roared, "should cool you off."

The sweet little thing snuggled up to the veteran Alabama forward. "Promise me," she cooed, "that you'll think of me always."

"I'll try, dear," the forward answered, "but I cannot promise. Occasionally I might wonder if we'll ever beat Kentucky."

Informed that two basketball teams were aboard, the plane captain gave a cherry salutation over the p. a. system.

"We wish to welcome the University of Kentucky basketball team and congratulate it on its victory last night."

Silence. Minutes later the embarrassed captain's voice again boomed.

"I wish to apologize for the oversight, but we have another team aboard. We welcome the University of Arkansas basketball team."

In the cabin, the players from Xavier University and the University of Tulsa—the only passengers in the plane—broke into wild laughter.

In a tough, fist-swinging game for the Missouri Valley crown, Cincinnati overcame a 10-point deficit in the last 10 minutes to win 86-82—with the marvelous Oscar Robertson scoring 22 of his team's last 26 points.

A reporter arriving at the Cincinnati locker room, met Mike Mendenhall, who told him, "There's going to be a big fight in there in a minute."

"What!" the reporter screamed.

"Yeah. A fight to see who carries Oscar's bag."

With 12 seconds to go and the Knickerbockers leading by 3 points, the Celtics' great center, Bill Russell, was awarded two free throws. Admittedly the worst foul shooter in the pro game, Russell converted his first shot. Then, as good strategy dictated, he deliberately tried to miss the second shot to give his team a chance to score the tying basket. Alas, the ball smacked the backboard and fell into the basket.

"What happened, Bill?" asked a well-wisher after the game. "How come you made that second foul shot?"

"I guess I choked up," grinned Russell.

The coach of a little college wrote to Forest Evashevski, explaining that he had always been a Straight T advocate but had introduced the Winged T to his frosh team the past season, and now the freshmen were beating the varsity regularly. Where, he

asked in concluding the letter, could he get a copy of Evashevski's book, *Scoring Power with the Winged T Offense*?

"Dear Coach," replied Evashevski. "Congratulations on installing the Winged T. But as I see it, it should be three years before you have need for my book."

"What would happen," Bert Bell, pro football czar, was asked at a luncheon, "if a team was trying to kick the extra point and the ball burst in the air with half going over the bar and half under it?"

"The way I see it," remarked Bell after cogitating a moment, "the team would be out about 18 bucks."

The star tackle stormed into the coach's office and raged, "If the dean doesn't take back what he said to me I'm going to leave college."

"What did he say?" asked the amazed coach.

"He told me to leave college."

Watching Rosy Grier, 290-pound tackle of the N. Y. Giants, demolishing the enemy with his bare hands, Steve Leiser, the Los Angeles granite and marble super salesman, shook his head in amazement. "What a monster!" he ejaculated.

His friend grinned. "What would you do if you met him in a dark alley?"

Steve thought a while, then said gravely, "I'd feed him candy."

Chalk up a missed pass to the editors of the Seal-O-San Basketball Coaches Digest. They credited Bobby Sand as being coach of the 1950 CCNY club that grand-slammed the NCAA and NIT tourneys. The actual head coach, of course, was Nat Holman. Bobby was his assistant that year.

During the Senators' 18-game losing streak last season, Washington fans became firm believers in Capitol punishment. (From Morrie Gallant in the *Boston Globe*.)

Additions to "Shakespeare on Football" (see last month's Coaches' Corner):

"I should kick."—Comedy of Errors (Act 3, Scene 1).

"Go charge, my goblins."—The Tempest (Act 5, Scene 1).

"King—What do you call the play?" and "Hamlet—The Mouse-trap."—Hamlet (Act 3, Scene 2).

"This time that we show ourselves in the field; and to that end."—Antony and Cleopatra (Act 1, Scene 5).

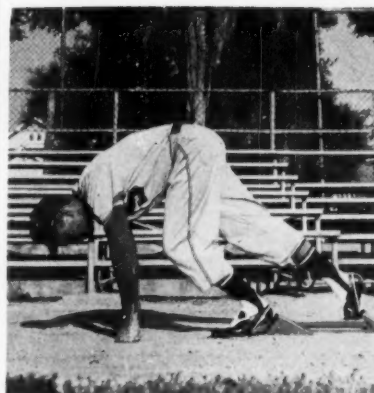
"The center is not big enough to bear."—The Winter's Tale (Act 2, Scene 1).

"A mere lifeless block."—As You Like It (Act 1, Scene 2).

"Shook off my sober guards."—A Lover's Complaint (poem).

"Shall pass on they approof."—Antony and Cleopatra (Act 3, Scene 4).

(Concluded on page 41)



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by Sherman Loyd

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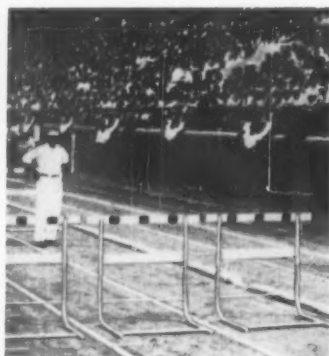
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Against the Full-Court Press

(Continued from page 10)

strides toward their basket and immediately buttonhook to the ball, while 4 and 5 take three strides to the ball and immediately buttonhook to their basket.

The options are numerous. No. 1 can pass to either 2 or 3 and then run off for a return pass. If successful, and there's no defensive switch, we have our good, or best, dribbler going down the court with the possibility of a three-on-two or two-on-two situation at the other end.

If the defensive men overplay, we use the **Diag. 3** set-up with a little crossing of the No. 2 and 3 men.

ATTACK IS WITH OFFENSE

Of course any team will adapt, and this applies to both the offense and the defense. But as we said before, the attack is with the offense. The 2 and 3 men will maneuver to rid themselves of their defensive men.

Another option is having the 2 and 3 men setting up a screen for the reception of the ball. This is best illustrated in **Diag. 4**.

We'd like to stress the fact that all these maneuvers aim at the immediate return of the ball to No. 1, who'll be running off or ridding himself of his defensive man. Actually all the 2 and 3 men are doing is setting a post, while 4 and 5 are clearing out for No. 1, giving him more backcourt room to outguess the defense.

Another option is shown in **Diag. 5**. That is running 4 or 5 directly to the ball and letting him set the post.

We repeat that our main objective is getting the ball over the division line. But if in the process we can go all the way, we'll certainly do it. We feel that each man should know all the avenues of escape.

Our boys adapt themselves very well, because we've tried to make the pattern as simple as possible.

Some opponents have rigged their press to stop our short pass and pivot offense. They'll usually clog the backcourt area to restrict our passing and dribbling. Under these conditions we have but one alternative, and that's the long pass downcourt (**Diag. 6**). After 1 takes the ball and audibly starts the offense, 4 and 5 run directly to No. 2 and set a three-man screen.

The timing of No. 3 probably spells the success or failure of this play. As soon as he sees the three-man screen is set up, 3 jumps out of bounds behind the end line. No. 1, holding the ball with deliberation as if trying to get it to either 2, 4, or 5, throws the ball to 3 and then runs his guard into the three-man screen. He then proceeds downcourt to get the long foot-ball pass from 3.

The options of this pattern are with

the three screen men. **Diag. 7** furnishes an idea of what will happen if the defense switches, or if the defense decides to keep one man back to intercept the long pass. One of the three screeners steps forward, if his opponent is back, and we throw him the ball for the pivot pass. In the diagram, it's the No. 2 man.

Another option is for 5 to follow right behind 1; and if the defense doesn't hurry we have two men running downcourt, and one of them has to shake loose. Every coach can make his own variations off this set-up.

In indoctrinating our boys on our press attack, we realize it's one thing to know that a press is on and another thing to pin-point the avenues of escape. Our players are made to understand that the press is designed to confuse them into disorganization.

We tell them that the opposition will try to isolate each potential receiver and that they'll try to make them over-dribble, throw bad passes, and hurry to the extent of mass confusion. Therefore we instruct against the long pass unless it's obvious we can get it to the receiver, and warn against over-dribbling unless it's done by an adept and talented player.

Common knowledge tells us that the defense is trying to keep the ball away from the good dribbler and have the poorest ball-handler constantly handling the ball. That's why we must always try to work the ball to our best ball-handler.

OBJECTIVES OF PRESS

Since being forewarned is also being forearmed, we also let our boys know what the press is constantly striving to do. Most presses are designed to regain possession by the following methods:

1. Stealing the first pass.
2. Double-teaming the receiver of the throw-in.
3. Causing the receiver to fumble or make a bad pass.
4. Making the receiver dribble into trouble.
5. Causing the long pass that can be picked off.

6. Containing the offense in the backcourt for the minimum 10 seconds.

These are the reasons why we want our best ball-handler tossing the ball in from out of bounds.

A press can be beaten if a team is ready, and a team can be ready if the coach will take the time to do it. A thorough understanding of the reasons for the press and then a program of training on the offensive avenues of escape will give the boys the confidence they need to beat the press.

Extra Pay for Coaching

(Continued from page 16)

although there may be different policies existent in the schools, the majority pay extra for coaching sports. A good athletic program requires good leadership much the same as a classroom situation does, and with leadership comes the responsibility of providing an atmosphere which isn't only wholesome but also educational.

Effective leadership can only be secured by offering adequate remuneration. What this sum should be will vary, but it should be enough to challenge the type of leadership needed for teen-age youth.

The study shows that coaches do receive extra pay for coaching duties. The study shows how much this extra pay is in many cases. Comparisons can be made with the available data. For instance, in comparing the amounts given for extra coaching duties in Illinois and Wisconsin, the study seems to indicate that the Illinois coaches receive more for coaching duties. This fact may or may not be significant.

Eighty-eight per cent of the Illinois coaches receive more than \$300 as compared to 59% of the Wisconsin coaches. 20 (or 33%) of the basketball coaches in Illinois receive \$500 or more. In Wisconsin, only eight (or 13%) receive \$500 or more for extra coaching duties.

Sixteen (or 26%) of the football coaches in Illinois receive \$500 or more and in Wisconsin only 10 (or 17%) receive this amount. The differences in pay for coaching duties in these two states, as can be seen by the charts, isn't as pronounced in the other sports. 36 assistant basketball coaches in Illinois receive from \$200 to \$400 extra for their coaching. The same number of coaches in Wisconsin receive a like amount. Approximately the same is true in football.

Coaching is teaching, and only through sound administrative policies, qualified staff, proper coaching load, and just and adequate compensation can it serve its purpose to education.

(Stimulated by the universal interest in coaching wage scales, the author, William Healey, has just conducted an exhaustive national survey on the subject—which will be published in a future issue of *Scholastic Coach*.)



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Massage and Muscle Soreness

When applying this do-it-yourself type of Swedish massage, keep three necessities in mind: do not bruise, do it with a snap, increase circulation

EARLY season muscle soreness is always expected but never looked forward to by the training department. It's a time-consumer. It's aggravating to the coach, the trainer, and the athlete concerned.

Muscle soreness has to be handled promptly and preventatively. It has to be understood. It has to be given a method of procedure to put the kid back on the boards, the track, or the field. And to do this it must be remembered that there are two types of muscle soreness: (a) the soreness accompanying exercise, (b) the soreness occurring after exercising is over.

MUSCLE SORENESS WITH EXERCISE

Soreness occurring with exercise usually comes as the result of the accumulation of toxic waste. It's produced by muscular contraction in exercise. This waste brings on fatigue.

The fatigue usually precedes the soreness. The fatigue factors collect in the muscle and nerve structures. They're prevalent in the lymph spaces and in the local venous system.

The nerve ends in the area are irritated by the end-products of the athlete's functioning physiology and all his organs and systems express this irritation: first, as tiredness, then as soreness, and then as stiffness, as the muscles contract.

Muscle contraction is nature's way of splinting. The muscles draw up tight. Joints are immobilized and to get any kind of activity out of them the athlete must be guided through the period of muscle sore-

ness until such time as waste products are removed and the muscles are accommodated to the new work-load.

MUSCLE SORENESS AFTER EXERCISING

Soreness after exercising is a type of soreness which shows up hours later. In some athletes it may be delayed by at least two days. In this type of soreness, the cause may lie in the fact that the adhesions binding unused muscles, and other soft tissues, are stretched or torn.

At this time, it's felt that the soreness after exercising is due to direct injury to muscle fibers unaccustomed to strain and the intimate nerve structures that control them.

CONDITIONING TO ELIMINATE MUSCLE SORENESS

Muscle soreness, in most part, occurs most often in the "seasonal athlete." This is the boy who goes out for one sport per year. It takes him an entire season to get into shape, whereas the boy on the all-year-around conditioning program seldom feels these sorenesses. When he does, they're only momentary as he adapts to each new sport.

The seasonal athlete, however, experiences both types of soreness and his problem has to be handled by the coach or trainer. His muscles have to be conditioned in easy stages. His tendons, ligaments, circulatory system and joints have to be schooled to adapt to the new work-load.

Tonus of all organs and systems has to be improved for maximum performance. Waste must be elimi-

nated, and to assure better athletic performance, the athlete, and his sorenesses derived from exercising, demand immediate care.

He should not "lay off" when he's sore. He should continue under a limited program and be given such physical therapy as will remove waste and take contractions out of the overworked muscles concerned.

For this purpose the following is suggested for the conscientious coach and trainer who's interested in massage as a method of controlling muscle soreness.

SWEDISH MASSAGE FUNDAMENTALS

Too common to the trainer's room is the "friction rub." The friction rub, as usually given to athletes, is of little value. It stimulates skin circulation only mildly and just barely tones underlying structures.

Therefore, for the heavy muscles of the thigh, buttocks, the back, chest, and arms, it is vital that the "deep" types of massage, used in Swedish techniques, be employed on structures beneath the skin. Painstaking massage should be given the sciatic nerve and its spinal origin. It should be given to the gluteals, the quadriceps, the hamstrings, and the low back as well as the arms and legs.

Efficient Swedish Massage, for the football player or trackman who presents no complicating factors, can be an asset if properly administered. Heavy massage, however, can over-react. It can be injurious and painful. It can awaken old symptoms and even increase the severity of a new injury. For this reason, it must be emphasized that "massage" (a) isn't a "rub"; (b) isn't to be used on everyone; and (c) that healthy and uninjured athletes don't have to have it.

METHODS OF SWEDISH MASSAGE

I. STROKING (effleurage)—for superficial or deep effects:

Superficial: use a slow, gentle, rhythmic stroking motion in one direction only (toward the heart).

Deep: use deep stroking of the underlying tissues to empty lymphatics and veins in the direction of their normal flow. (Heavy pressure isn't necessary.)

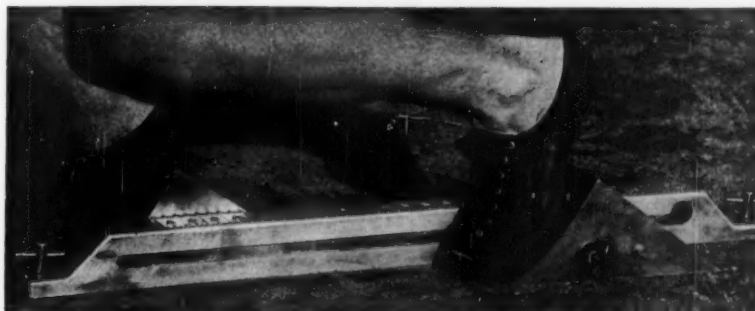
II. COMPRESSION (petrissage):

Kneading: grasp the muscles with

By DR. J. V. CERNEY, Physical Therapist, Dayton, Ohio

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100-Yd. Dash	9.3	Durham, N. C.	5/ 5/56
100-Yd. Dash	9.3	Texas Relays	4/ 6/57
100-Yd. Dash	9.4	Abilene, Tex.	4/27/57
220-Yd. Dash	20.6	Sanger, Calif.	5/ 7/56
220-Yd. Dash	20.2	Los Angeles	5/ 7/49
440-Yd. Run	46.2	Salt Lake City	6/21/47
440-Yd. Run	46.6	Berkeley, Calif.	6/ 5/48
440-Yd. Run	45.8	Modesto, Calif.	5/26/56
120-Yd. H.H.	13.3	Fresno, Calif.	5/18/50
220-Yd. L.H.	22.2	Durham, N. C.	5/ 5/56
220-Yd. L.H.	22.3	Salt Lake City	6/21/47
400-Meter H.	49.5	Los Angeles	6/29/56
110-Meter H.	13.4	Bakersfield, Calif.	6/22/56
880-Yd. Run	1:46.8	L. A. Relays	5/24/57
2-M Relay	7:22.7	L. A. Relays	5/24/57
880-Relay	1:22.7	Texas Relays	4/ 4/57
440-Relay	39.9	Kansas Relays	4/20/57
440-Relay	39.9	W. C. Relays	5/11/57
100-Meter Dash	10.3	U.S.A.-U.S.S.R.	7/19/59
200-Meter Dash	20.7	U.S.A.-U.S.S.R.	7/20/59
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the fingers. Lift them. Gently wring them. Press the muscle or muscle group with one or both hands.

Object:

1. Assist venous and lymph flow to remove waste.
2. Stretch contracted muscles and tendons.
3. Stretch adhesions.

4. Render muscles ready for work.
5. Stepping up other phases of physiology.

(Know your anatomy in rolling muscles over the other. Sometime the muscle you tone may be your own.)

Friction: with moderate rhythmic pressure apply friction deeply in circular motion.

Object:

1. Loosen skin adhesions.
2. Loosen skin scars.
3. Loosen tendons in their sheaths and around them.
4. Hasten the absorption of local swelling.
5. Promote joint freedom.

III. PERCUSSION (tapote, tapping):

Clapping: fingers and palm form a cup.

Hacking: strike with ulnar side of hand.

Slapping: palm of open hand.

Tapping: fingertips palm down.

Beating: half close the fist and percuss the part.

Effect:

1. Blanching (due to arteriole contraction).
2. Followed by redness due to paralytic dilation. (Same may be accomplished in a whirlpool bath or contrast baths.)

IV. VIBRATION: With several fingers, or the entire hand, provide a trembling movement.

V. SHAKING: Using fingertips, or palm of hand, accentuate the trembling vibration with longer and heavier movement.

Object:

1. Reduce edema.
2. Loosen scars.
3. Loosen stiff joints.

EARLY SEASON INDICATIONS FOR SWEDISH MASSAGE

1. Each athletic season should be preceded by massage. It facilitates the removal of waste factors in muscle. Before football in the fall, before basketball season in the winter and track in the spring, it often proves valuable in preventing staleness.

2. Keeping the athlete in condition when he isn't exercising.

3. Preventing stiffness as early workouts begin.

As workouts and conditioning progress, eliminate all massage procedures. When using massage keep three necessities in mind: Don't bruise, do it with snap, increase circulation.

RATIONALE OF PROCEDURE

1. **Treatment Time of Massage:** 10 minutes.

2. **Method of Procedure in Order**

of **Body Parts:** left foot, left leg, left thigh, right foot, right leg, right thigh, right hand, right arm, left hand, left arm, chest, abdomen, back and neck.

3. **Lubricating to Use** (In the application of a "lubricant" use very little friction rub. Most "lubes" have little therapeutic value other than that of softening the operator's hands. However, if they smell good, and are cooling, and the operator's hands know their job, the "lube" may then be classified as a usable one):

Powders are preferable in hot weather. Objections: have a drying effect, get into street clothes.

Olive Oil is expensive and odorous. **Mineral oil**, a practical, inexpensive lube.

Cocoa Butter, good for hairy surfaces.

Cold Cream, expensive but good.

4. **Rules for Massage:**

The operator should have soft warm hands without rings or calluses. His nails should be short and clean.

Uncover one area at a time for massage. Although it runs up the laundry bill, keep the athlete under a sheet. It prevents chilling.

Athlete should wear nothing constricting circulation while being massaged.

When athlete is wet, use powder.

When athlete is hairy, use oil.

Support body with a table that isn't hard. Relaxation is a requirement.

Don't RUB the soreness out. Massage only for comfort.

Table should suit your height. Your supplies should be immediately at hand.

The grasp should be firm.

Massage that hurts is ineffectual. Harsh massage defeats its purpose.

CONTRAINDICATIONS

5. **Contraindications to Massage:** Don't massage if there's:

Infection.

Tumor.

Inflammation.

Burns.

Any break in the continuity of skin (abrasions, wounds, floor burns, etc.).

Internal fever.

Deep tissues injured by violence.

Tenderness over areas where there's a possibility of deep injury.

Varicose veins.

When the athlete is "knocked out."

Areas of hemorrhage.

An obviously neurotic athlete.

Perversion. (This can be a headache to masseurs. Frankly, recognized for what it is, it exists in all walks of life, including athletics, and has no place in sports or any of its departments.)

6. **Indications for "General" Massage:**

To strengthen muscles where voluntary control is temporarily absent.

To increase intestinal action.

To improve circulation to a previously damaged part.

Stimulate the skin.

Influence blood-making organs.

Hasten metabolic processes.

Step up urine and fecal removal.

Aid in the removal of pathological deposits.

7. *Indications for "Local" Massage:*
Local changes in circulation—leg cramps, dislocations, sprains, strains.
Local inflammation.
Local injury cutting off nerve supply.

Scar tissue.

Circumscribing an area of fracture.

Joint adhesions.

Joint deposits.

With the above hints to the wise, you can use massage effectively on muscle soreness as well as on many other body problems. Swedish massage can be your own do-it-yourself-kit even if you have nothing in your training department but your hands.

In your hands can lie the difference between soreness and no soreness in an athlete. In your hands it can mean the difference between the mediocre and the top competitor. In your hands might even rest an athlete's career.

So try massage. Apply Swedish principles in athletic care. I did, and I found them highly effective. But even more than that, I found that massage, for muscle soreness, is a way to give athletic treatment that "little bit more" called the "personal touch."

Pre-Game Warm-Ups

(Continued from page 26)

1 passes to 2 and follows his pass to end of line 2.

2 passes to 3 who has cut to foul line, and then goes under basket for rebound.

3 takes jump shot, then goes to end of line 1.

2 rebounds and passes out to line 3. He then follows pass to end of line 3.

3 passes back to line 1 and cycle is continued.

Two balls are used and again there's continuous movement. We've found this drill excellent for teaching proper passing and catching. It also makes the boys move toward the ball and follow their passes. This drill can be used with the shooter coming from the left or right.

Our last drill is for outside set shots. We use five balls with three boys to a ball. One of the boys rebounds and then alternately passes out to his partners who are moving to a spot for a set shot. Each boy has special spots on the court where he'll get his shots during the game.

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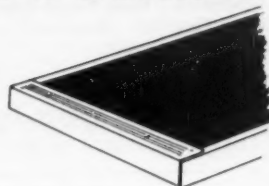
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New Books on the Sport Shelf

- **SPRINGBOARD DIVING.** By Phil Moriarty. Pp. 146. Illustrated. New York: The Ronald Press Co. \$4.

ONE of the country's foremost swimming and diving coaches, who succeeded the great Bob Kiphuth at Yale, Phil Moriarty has prepared a most practical book for both beginning divers and diving coaches.

Presupposing no previous knowledge or achievement on the part of the reader, the book does a beautiful job of dissecting, explaining, and illustrating all the basic skills.

After an introduction on basic considerations and warm-up exercises, the author dips into full, clear analyses of the dives themselves, namely: forward, back, reverse, inward, twist, somersaults, and saves.

Then comes a magnificent series of action sequences, showing Bob Clotworthy, Olympic champion, demonstrating the 12 basic dives. Each action strip consists of 20 photos so arranged that they can be rapidly flipped by hand to provide an accurate picture of the many integrated movements that comprise a correctly performed dive.

This is a most noteworthy contribution to the technical literature on aquatics.

- **GROWTH THROUGH PLAY.** By Albert M. Farina, Sol H. Furth, and Joseph M. Smith. Pp. 246. Illustrated. Englewood Cliffs, N. J.: Prentice-Hall, Inc. \$5.75.

AIMED at instructors handling children between the ages of 4 and 12, this uniquely designed soft-covered, spiral-bound textbook features more than 500 games and rhythms, replete with music!

Each chapter deals with a specific age group, including a brief summary of the characteristics of the particular group and the appropriate games and rhythms based on these traits.

- **THE HISTORY OF BASEBALL (It's Great Players, Teams and Managers).** By Allison Danzig and Joe Reichler. Pp. 412. Illustrated. Englewood Cliffs, N. J.: Prentice-Hall, Inc. \$12.50.

A BASEBALL fan's treasure, this big (11" by 8"), beautiful book contains everything a fan could possibly ask for—the facts, figures, history, eyewitness anecdotes, and thrills of our national pastime.

The authors, both famous sports-writers, cover an enormous amount of ground in 17 big chapters. After leading off with an absorbing account of the great moments in baseball, they delve into the myth of Cooperstown, origins and early growth, baseball

gets a firm foundation, a second league is born, a time of upheaval, the Golden Era, baseball in World War II, the revolution begins (1947-1950), and baseball up to date.

Then the authors dip squarely into personalities: the great triumvirate (Ruth, Cobb, and Wagner), all-time teams, the pitchers, the hitters, the best by position, the great teams and famous managers. A fine appendix of baseball records concludes the text.

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- **1959 CONVERSE BASKETBALL YEAR BOOK.** Pp. 52. Illustrated. Malden, Mass.: Converse Rubber Co. Free.

THIS truly magnificent year book covers all the facts, figures, teams, and players that made headlines all season. Lavishly illustrated, it includes sectional roundups, tournament reviews, All-American teams, college statistics, conference standings, state high school champions, technical articles by famous coaches, review of the pro season, and many more fascinating features.

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- **TECHNIQUES OF ATHLETIC TRAINING (2nd Edition).** By Gene A. and Roland F. Logan. Pp. 141. Illustrated—drawings. Los Angeles: Logan, Inc.

THE brothers Logan have done a fine job of expanding and up-dating their excellent training manual. Now in its fourth big printing, the book has been rendered doubly valuable by the inclusion of new techniques and ideas based upon the latest scientific findings.

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Miscellaneous

• **Ice-Skating.** By Nigel Brown. Pp. 220. Illustrated. New York: A. S. Barnes and Co. \$5. (A history of the sport from the earliest time to the present.)

• **Kinesiology and Applied Anatomy.** By Philip J. Rasch and Roger K. Burke. Pp. 456. Illustrated. Philadelphia: Lea & Febiger. \$7.50. (A splendidly concise, functionally illustrated study of the mechanisms of muscular movement.)

• **1960 Visual Aids Catalog of The Athletic Institute.** Chicago: The Athletic Institute. Free. (Complete index of visual aids and publications for physical ed, sports, and recreation. Write to The Athletic Institute, 209 South State St., Chicago 4, Ill.)

• **Lacrosse (Playing and Coaching).** By Margaret Boyd. Pp. 128. Illustrated. New York: A. S. Barnes and Co. \$5. (Practical teaching book for players and instructors by outstanding Great Britain coach.)

• **Jumping Simplified.** By Margaret Cabell Self. Pp. 80. Illustrated. New York: The Ronald Press Co. \$2.95. (Well-illustrated for any horseman who wants to know or review the essential skills in jumping and training a horse to jump.)

• **1960 Official NCAA Guides: Wrestling, Swimming, Ice Hockey.** \$1 each. Order from The National Collegiate Athletic Bureau, Box 757, Grand Central Station, New York 17, N. Y.

• **1960 Volleyball Official Guide.** \$1. (Official Rules and Reference Guide of the U. S. Volleyball Assn. Order from USVBA Printer, Box 109, Berne, Ind.)

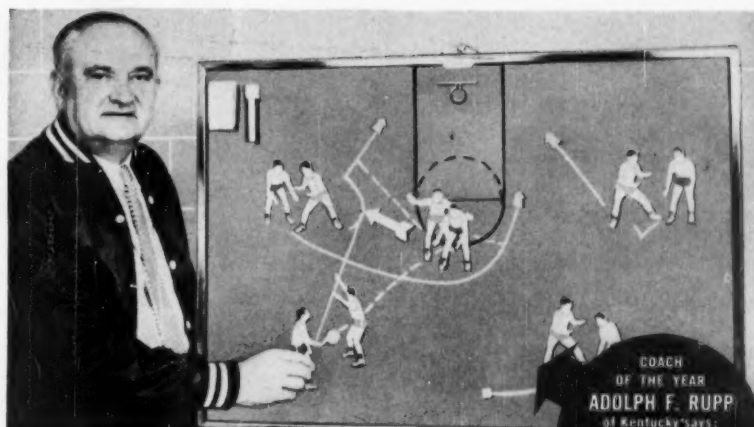
NEW FILM

• **FUNDAMENTALS OF VOLLEYBALL, 1959.** Produced by Al Fish and George P. Pearson. 16-mm. sound. Black and white. Running time, 9 minutes. Long Beach 12, Calif.: Volleyball Film Service. \$30 purchase, \$5 rental.

DESIGNED for all age and skill levels, this fine film covers the basic fundamentals of serving, receiving the serve, setting, spiking, blocking, and volleying.

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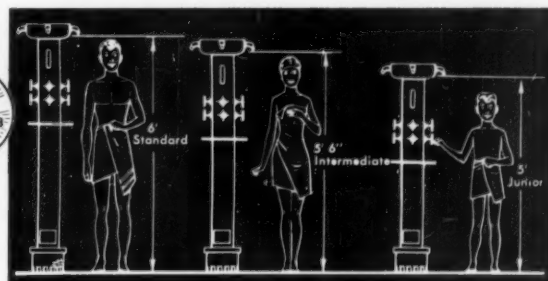
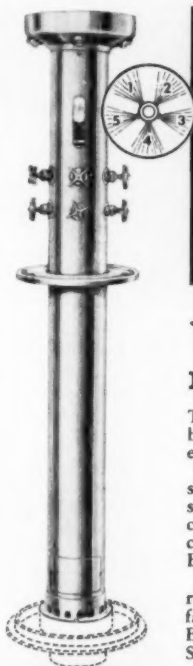
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Billy Welu demonstrates basic stance: the body is erect, the weight evenly balanced, shoulders squared, and ball is held in left hand at chest level.



Four-Step Approach and Delivery

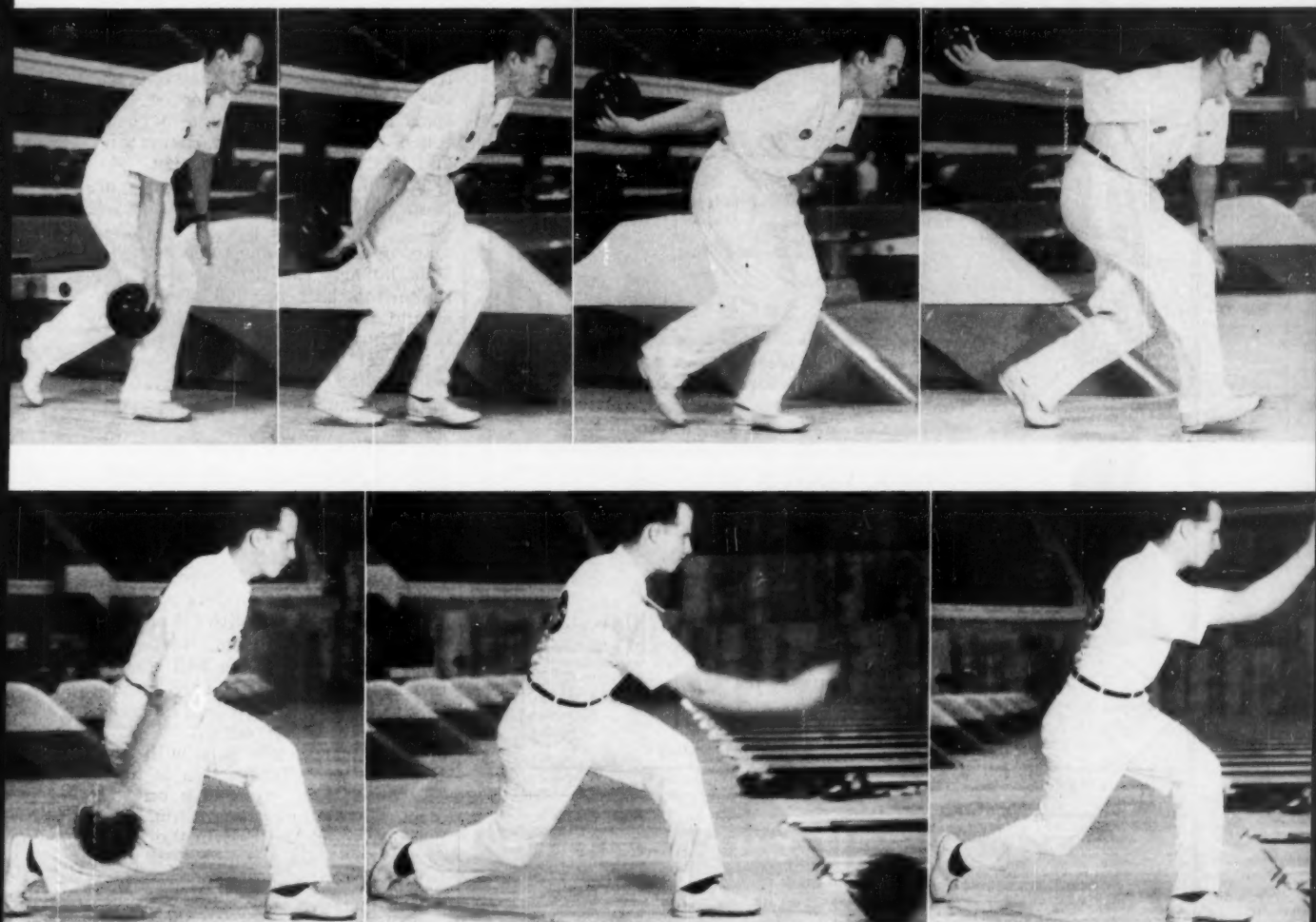
By **BILLY WELU**, Consultant, American Machine & Foundry Co.
1958-59 BPAA All-Star Individual Match Game Champion

ONE of the most difficult problems a bowling coach must face is convincing his squad that bowling is not a game of brute strength, in which the only requirement is to send the ball crashing down the lane like a shot out of a cannon.

Bowling is essentially a game of control and coordination. Strength and speed can be important, but they play a secondary role in the creation of a really good bowler. When a bowling team stops worrying about those strikes and starts to concentrate on those difficult but very important spares, it has taken its first steps toward champion status.

Every bowling coach should establish certain basic principles.

As a bowling consultant for the American Machine and Foundry Company, I travel approximately 100,000 miles each year, talking to bowlers and coaches about the sport. I find that while bowlers will often disagree about minor details in the



delivery, the grip, and the type of ball to use, nearly all of them accept certain basic fundamentals. I've found that you can put together a basic list of do's and don'ts that will hold true for virtually every bowler.

Here are some of the basic ingredients for good bowling. Some of these are fundamentals, but they bear repeating.

The Delivery: There are three basic kinds of delivery—three-step, four-step, and five-step.

Beginners usually start with the three-step or any step that gets them up to the foul line. The trouble with the three-step is that it usually leaves them with a delivery that's hurried and unrhythmic.

Novice bowlers should try to learn the four-step as quickly as possible. With this extra step, they'll have time to develop a full pushaway and the kind of smooth action and timing that adds up to good bowling.

Many of the top bowlers use a five-step. They find that the extra

short step at the start of the delivery helps give them a better timing. From a percentage point of view, about 60% of the top bowlers use a four-step, while the rest use a five-step.

No matter how many steps you use, you or the bowlers you instruct should concentrate on rhythmic control—this is the secret of good bowling.

Here's how I analyze the four-step delivery, probably the best approach for the intermediate bowler. (Billy Welu demonstrates the four-step in the accompanying photographs.) The first step is the most important one in the four-step delivery.

As you step forward on your right foot, the ball (held at chest level) is pushed forward. Use a smooth, even motion as you carry the ball forward and start to swing it back.

On the second step, the ball starts down into the backswing.

By the third step, the arm has

reached the peak of its backswing arc and you're ready to swing into the final slide.

As you slide forward for the final step, the arm is kept close to the body and the wrist is straight and unbroken. The slide, by the way, can be anywhere from 10 to 18 inches, depending on your height and speed.

Backswing: One of the major faults of many beginning bowlers is to carry the ball too high on the backswing. By lifting the ball too high, you cut down on your accuracy and increase the chances of lofting the ball out on the lane.

Releasing the Ball: The ball should leave the hand just as the bowler ends his slide. It should be rolled out well over the foul line, but not thrown.

When you release the ball, your left knee should be bent deeply. Bending helps you reach out fully in front of you. If you're too erect, you may either drop the ball behind the foul line or hold it too long and



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throw it far out on the lane.

Follow-Through: Bowling does not end with the approach and delivery. I've discovered that one of the most neglected phases of the sport is the follow-through. A good follow-through insures direction and lets the ball roll properly.

To release and follow-through properly, the thumb should come out first while the fingers pull upward in a counter-clockwise motion. This imparts the lift necessary to make the ball revolve. The arm should then continue out in front of the body and up to eye level.

Stance: Theoretically, a bowler should start with a comfortable, upright stance with the ball held slightly above the waist. But many young bowlers feel more comfortable if they drop into a slight crouch. However, don't let the bowler crouch down too much or he may get off to a jerky start and ruin his rhythm.

I'd say that beginners should stand with their shoulders squared and facing the alley, with the weight evenly balanced on both feet. The complete weight of the ball should rest in the left hand. The right hand should be gripping the ball but carrying none of the weight.

Never carry the ball with the bowling hand. This action is hard on the fingers, wearying on the arm, and induces blistering. Remember, hold the ball in the palm of the left hand as you adjust your grip and take your stance.

The distance to the foul line depends on the number and the size of the steps the bowler uses. It should be anywhere from 12 to 16 feet from the foul line.

A good rule of thumb for finding the correct starting position is to take three and a half steps back from the foul line for the three-step approach, four and a half steps for the four-step approach, and five steps for the five-step approach.

Types of Balls: You'll find that there are three basic types—straight ball, hook ball, and curve ball.

The straight ball is the first one that every bowler learns. It's the easiest to control, but it won't get you too many strikes because the ball deflects easily when it hits the pins. As far as most bowling teams are concerned, it's a good ball for picking up spares.

The hook has a more explosive quality when it hits the pins. The ball gets that spinning "hook" quality because the thumb leaves the ball first and then the fingers are withdrawn with an upward lift. Your hook ball is usually bowled about nine boards from the right-hand side of the lane and is aimed

at the 1-3 pocket.

The curve is in many ways similar to the hook, except that at the point of release the fingers and the wrist turn instead of going straight up. This gives the ball fast, spinning motion.

Since the curve, which is a much slower ball than the hook, takes hold of the lane very quickly, it curves in a wide arc. Because of this greater arc, the ball must be delivered toward the right-hand gutter so that it can curve back into the 1-3 pocket.

Playing the Lane: There are certain basic principles that every bowler should know about the lanes he plays on. There are "fast" lanes and "slow" lanes. You can determine the state of the lanes quickly enough by rolling a few practice straight balls and discovering how your ball reacts.

If your ball isn't getting to the head pin, it's a good chance the lane is "fast" and you'll have to move to your right. If you find that the ball is crossing the head pin, this means the lane is "slow" and you must adjust to the left.

A good coach will soon tell his bowlers to take advantage of the seven little diamond-shaped markers that most lanes have on their alleys.

I recommend that beginners use these from the very start. It's often easier to hit a target 15 feet away than a pin target 60 feet away. Beginners should try to roll their strike balls over the second range finder from the right.

Practice: Like any sport, you can only learn the game if you practice regularly. Most instructors will recommend that bowlers practice with automatics like AMF Pinspotters. These quick machines, by eliminating the often erratic pinboy, have brought a rhythm to bowling that helps a bowler truly feel his game.

Coaches' Corner

(Continued from page 29)

When Wilt Chamberlain wore the Crimson and Blue of Kansas, the Jayhawk coach, Dick Harp, would occasionally bench him for long periods in order to keep the score down.

Against the Big Eight cellar-dwellers one night, Harp benched Chamberlain and the opponents brought the score to 65-57 in the closing moments. In the opponents' cheering section, a young lady turned to her escort and beamed, "We're doing all right, huh?"

"Yeah, but I hope we don't do too much better," sighed the boy friend, "or they'll send in Chamberlain."

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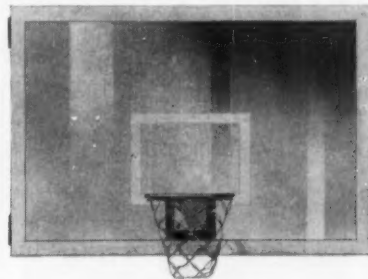
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Coaching Tension Relievers

(Continued from page 24)

A few rare individuals like to top off an evening with a huge beef steak in the late hours of the night (if they can afford it).

Others like the hunger-strike system. Then they can really sit around being uncomfortable enjoying their own discomfort to the fullest extent. Eat something; if you can't do that, at least watch somebody else eat. Maybe it will make you hungry.

8. Stop in and see people. Don't be afraid to talk to them. Some coaches go into hiding at the beginning of each season. They use little lies to avoid people. To be sure, people will ask you how the game came out last night and will want to know why you played somebody up front instead of back. Why you put in Joe instead of Moe, just when he was going good.

You can't expect to have a fan that doesn't have an inquiring interest in the game. As soon as you charge admission, you're asking for it. You have to be big enough to take it, and the ability to take it and passing it out and joining in the repartee means that you're well-adjusted to the whole situation.

A lot of uptown coaches is evidence of interest. Enjoy this interest with them. Some of them will stick their noses in your business; let them. A disinterested person wouldn't do that. You stick your nose in other people's business. You should know that other people's business is fun.

9. You worry, huh? Who doesn't? There are lots of books on the market about peace of mind, peace of soul. They may help you as they undoubtedly have helped others. Many magazines are full of articles offering consolation to the people who are temporarily disturbed. Read them. You might get yourself an idea. They all tell you to relax before you get ulcers.

Lord. Some people don't fret about anything; they're the ones to worry about. The fact that you're sensitive enough to want to perform at optimum at all times is a point in your favor.

Some coaches just trust in the your favor. But recognize that you can't have success in the victory column all the time. No coach wins them all.

10. Substitute good habits for bad. Don't be a slave to your imagination by reveling in your own discomfort. Take it out on chew-

ing gum. Use peppermint wafers. All weapons are legal when fighting the common enemy . . . tension.

Coaching is a skill in teaching certain game techniques and the ability to get along with the participants and others associated with the game. As in other activities, there are variables beyond the coach's control. Recognize your occupation for what it is; you'll be much happier and so will your family and all the people with whom you contact. The emoting prima donna might be okay in some occupations, but in coaching it isn't good for the performer nor those about him.

11. Get away from it all once in a while. Some women, when things are going tough, level off by buying a new hat or rearranging the feathers and decorations on the old one. If you're allergic to feathers and don't need a hat, then just go over to the next town window shopping.

Get out once in a while, maybe even to a hotdog stand. Take your wife with you. She may need new scenery, too. But above all, get out of the routine. The fact that you don't feel like a change doesn't have a thing to do with it. Get out and search for a new physical and mental outlook—maybe you'll see things in a happier light.

Vaulting Over the Swedish Box and Elephant

(Continued from page 20)

part of this article on vaulting from a springboard over the Swedish box can be performed over the elephant. Since the mechanics are identical, it won't be necessary to repeat the descriptions.

Progression: Stunts should be learned over the elephant first with the bars set at the lowest point. After the stunts have been mastered at one level, the bars should be moved to the next highest level and so on until the highest level is reached.

Near vs. Far Bar: All stunts over the elephant should be performed by placing the hands on the far bar, the bar farthest from the vaulter as he approaches the elephant. The temptation to hit the near bar is

great because the stunt appears easier during the approach, but this procedure requires the performer to clear a greater area.

All stunts can be executed by hitting the near bar, but they're considerably easier if the push comes from the far bar.

Safety Precautions: Spotting procedures for specific stunts are the same as described for the earlier stunts. However, since the performers are coming at the spotter from a greater height, more courage on the part of the spotter is required. Since hesitancy or fear may result in injury to the performer, spotters should be carefully selected.

CHECK MATS OFTEN

Mats should be checked frequently to assure they're butted against one another. You can't use enough mats.

Additional Stunts: The cartwheel cannot be executed over the side horse or the Swedish box. The performer must secure a very high take-off from both feet, placing one hand on each bar as he moves into the handstand. From there, he simply continues turning over sideways to land facing the side.

The spotter should stand close to and alongside the elephant, ready to place his hands on the back of the performer if he should go over backward instead of sideward.

Demonstrations and Exhibitions add incentive to practice sessions. There are many excuses for these assemblies—half-time of basketball games, open house, school dances, and gymnastic demonstrations. The more highly skilled boys need an opportunity to demonstrate their skill.

March music and college songs provide ideal musical background for these numbers. Costumes might be buccaneer or Oriental, and vaulters should learn to follow one another in rapid-fire order with a great show of enthusiasm. They should vault first over the side horse, then the box, and finally over the elephant, with these pieces placed in line and about 15 to 25 feet apart.

Another plan is to have performers vaulting the Swedish Box from two directions, lengthwise and sideways, simultaneously. This is effective when the vaults are carefully timed so that as one member is completing a lengthwise vault the next is hitting the springboard for a sideways vault. The method is exciting and a pleasure to watch or perform.

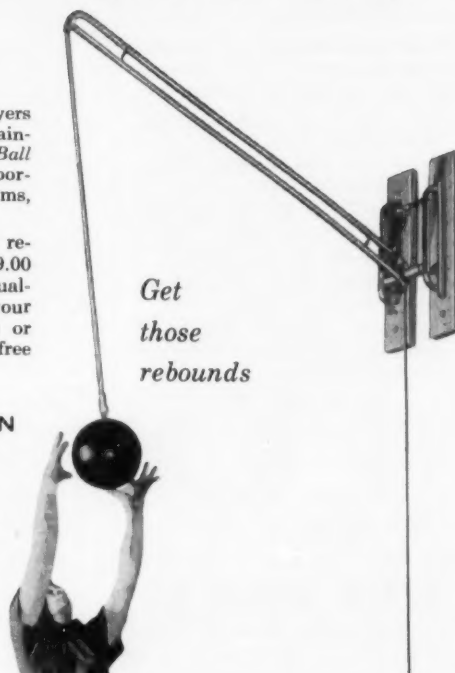
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Back Takeoff Dives

(Continued from page 7)

slightly higher than the end of the board.

When the balance is maintained for a few seconds, the hands are slowly lowered to the sides. There should be a slight pause here to allow for the adjustment of balance needed when the arms are lowered. The arms are then brought up sideways, neither forward nor back, to a point at least as high as shoulder level or slightly above.

At the same time, the heels are lowered, depressing the board; and when the board rises, the heels are raised well above the level of the board so that the diver is standing on his toes when the board is at its highest.

The arms have begun to circle back, down and around, and the weight of the body is brought down against the board. The arms continue the circular movement and move up in front of the body as the board is being pushed down.

This is a very difficult concept but a very important one, since when the arms are lifted, a downward force is being exerted on the board. Therefore, the arms should be lifted as the board is being pushed down.

To prove this point, stand on a scale with the hands down at the sides. Then bring them quickly up to shoulder level. The scale will register about 40 pounds of additional weight, since when the arms are lifted quickly, a downward reacting force is exerted. Conversely, if the arms were lowered quickly, a decrease in weight would be observed.

The weight is brought down against the board by sitting back slightly with the hips, or in effect, leaning slightly. (Illust. G.) This must be! A diver must lean back slightly or he'll hit the board. By sitting back or moving the hips back a little more than the shoulders, rather than the other way, a diver can get the necessary lean and still be in a position to jump up by pressing down against the board.

When the board is at maximum depression, the diver is in a sitting position with the arms at or above shoulder level. (Note Illust. G.) As the board lifts, he "rides" it, extending his legs and toes sharply pushing against the lifting action of the board.

As he leaves the board, the diver's arms continue to circle up until they're well above the shoulders. Depending on the dive to be done, the diver leans more or less but *always* must have a slight backward lean. It's helpful to think of the lean as a moving of the hip back instead of the shoulders.

In back spinning dives (back dive, back somersault, etc.), the head and chest are lifted and moved very

slightly back as the diver leaves the board. (See Illust. H, Fig. 2.)

In inward dives, the head and chest start moving down before the feet leave the board. At the same time, the hips are lifted by pressing the feet down into the board.

Back Dive, Layout Position: The diver presses the board as indicated in the back takeoff. The weight of the body must move slightly backward as the diver leaves the board. However, this shift in weight is a result of the hips moving back rather than the head and shoulders. The feeling is of sitting back slightly.



ILLUST. H: No. 1, stance for back takeoff. No. 2, leaving board, buttocks tight, head in normal position, arms already in swan position, chest lifting, abdomen flat. No. 3, head laid back, arch high in chest, body in inverted swan position. No. 4, lining up for entry—very slight arch, shoulders against ears, eyes on entry point in water. Entry line through water will continue in direction of spin.

The arms, which are already moving up above the shoulders, continue to reach up as he leaves the board and then will move into position as soon as he's in the air, that being straight from the shoulders at shoulder level.

At the moment of leaving the board, the chest is lifted, the buttocks squeezed tightly, and the abdomen kept flat. The head is laid gently back, never thrown back and the push is down against the board. The position in the air is similar to the swan dive,

the arch being high in the chest, never in the waist, and the arms held in "swan" position. (Illust. H, Fig. 3; Illust. I, Fig. 2.)

At the peak of the dive, when the legs have reached a point short of the vertical (about 75° angle), the arms come together easily, and by so doing slow down the spin considerably. (Illust. I, Fig. 3.) The diver continues to look at the water even as he enters.

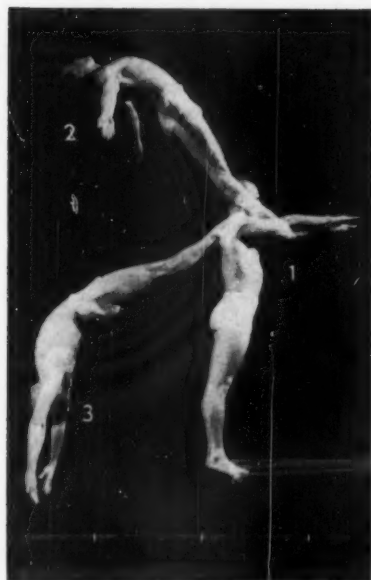


ILLUSTRATION I

The entry on a backdive cannot be stopped completely at the vertical, since the body is still spinning slightly. Therefore the entry position is slightly arched, with the body moving in the direction of the dive giving the illusion of a vertical entry. (Illust. H, Fig. 4.)

In other words, the diver hits the bottom of the pool on a back dive, slightly nearer the board than at the point at which he entered.

In the experience of the writer, it's much wiser to play the dive slightly over, rather than to have the legs drag, and the entry heavily arched.

The reason for this is that the amount of spin can be controlled by the position of the arms in the air; by stretching the arms in line with the body, the spin is slowed down. Therefore, when the legs reach the right position for the entry, the diver, by stretching his arms can slow down or check the dive. The diver learns by experience at what point the arms are to stretch for the entry in order to stop the spin.

Mistake: Over, too much spin. **Causes:** (1) too much lean, (2) throwing head and chest back too far, too fast when leaving board. **Corrections:** (1) don't move shoulders back excessively; sit back with hips rather than moving shoulders back when pressing board, (2) lift chest rather than move it back; keep head in line

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when leaving board, then lay it back gently.

Mistake: Short, legs dragging.
Causes: (1) lifting too straight up, (2) lifting feet from board, not pressing feet down and back. **Corrections:** (1) start head back sooner; lift chest more sharply, (2) push down against board when leaving and at same time push back, squeeze buttocks—this is what lifts legs.

Mistake: Twist. **Cause:** one arm behind other when leaving or looking over shoulder for water. **Correction:** Over-correct for awhile until correct head and arm positions are felt.

Inward Dive, Pike Position: The takeoff is as indicated in the "back takeoff." However, in this dive it's very important to have very little lean, with whatever lean there is accomplished by sitting back—moving the hips back rather than the shoulders.

Note in Illust. G of inward dive, Figs. 1 and 2, when the board is fully depressed, the hips have moved markedly back, and the head hasn't moved back at all. Keep in mind that the weight must move back some in order not to hit the board.

As the board lifts, the legs are straightened with the feet pressing down and forward into the board. The arms, which are well above the shoulders before leaving the board (note in Illust. G, Fig. 2, the arms are up when board is down), continue to reach up, but the head must begin to be lowered slightly before the feet leave the board.

The diver must never lift his head, since this can cause him to get "stuck" by not getting enough spin. He should lower the head and look at the water. The hips rise above the head; and the legs are lifted to the hands, which are at this time pointing to the water. (Illust. G, Fig. 3.)

The touch is made in close pike position, the hand touching anywhere between the ankles and the tips of the toes. The eyes continue to look over the tops of the hands at the water. As the torso moves into entry position, the legs smoothly straighten up overhead, and the hands are moved forward into position, shoulders over the ears, and the body in a straight line from the fingertips to the toes. (Note in Fig. 4 of illustration, arms are in the process of moving forward to line up.)

The pike should be completed early, not later than the peak of the lift, so that the diver has a long drop for the entry.

The effort to get lift should be felt as a lifting of the shoulders and hips as the head is lowered, never as a lifting of the head.

Mistake: Getting "stuck"; unable to come out of pike. **Causes:** (1) lifting head when leaving board, (2) shoulder lean backward. **Corrections:** (1) start dive sooner (before feet leave); push forward with feet when leaving board, (2) sit back with hips—don't move shoulders back when pressing down board.

Mistake: Over; dive long or over. **Causes:** (1) too much spin by lower-

ing head and upper body too soon too fast, (2) holding pike too long, (3) arched entry. *Corrections:* (1) lift shoulders as head is lowered easily and slowly, (2) come out at peak of lift, move hands *forward* on entry, (3) feel as though entry is short and piked for a while until coach indicates correct entry position; over-correct.

(This concludes a series of three articles by Coach Batterman, former NCAA and NAAU diving champion now coaching at M. I. T.)

A BLOCKER'S LAMENT

The man who blocks for the backs
Must deprive himself every dream
Of glory in headlines and lacks
Any chance to star for the team.

The man who blocks for the backs
Must take a bad beating and grin,
Pile opponents in untidy stacks,
And when able, not lead with his chin.

The man who blocks for the backs
Gets bruised and beaten and wrenched,
If a back becomes careless or lax—
It's the blocker who's usually benched.

The man who blocks for the backs
When penalized, his life becomes
grim—

The ref stops the play and then acts,
And the coach "blows the whistle" on
him.

The man who blocks for the backs
Must be leopard, and horse, or a mule,
And if under the pressure he cracks,
He's a "jar-headed" goof or a fool.

The men that block for the backs
In losing, will shoulder the blame,
In vict'ry, however, these facts
Are obscured, and the backs win the fame.

Yes, the men who block for the backs
Are said to be plump off their rockers,
But dumber by far are the sacks
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—By JOSEPH MAMANA
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☐ Information on Stop-Shoc Mats

RAWLINGS (22-23)

- ☐ Folder on Football Equipment

RIDDELL, JOHN T. (Inside Front Cover)

- ☐ Information on Quality Line of Football, Baseball, Track, and Basketball Equipment

ROBBINS FLOORINGS (45)

- ☐ Details on PermaCushion Hard Maple Floor

SAND KNITTING (43)

- ☐ Catalog of Athletic Knitwear and Uniforms

SCHOOL EQUIPMENT (47)

- ☐ Information on Electric Football and Basketball Scoreboards

SNITZ MFG. (47)

- ☐ Information on Athletic Carrying Bags for All Sports

SPANJIAN (29)

- ☐ Catalog of Uniforms

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- ☐ Information on School Laundry Equipment

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NAME _____ POSITION _____
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SCHOOL _____ ENROLLMENT _____

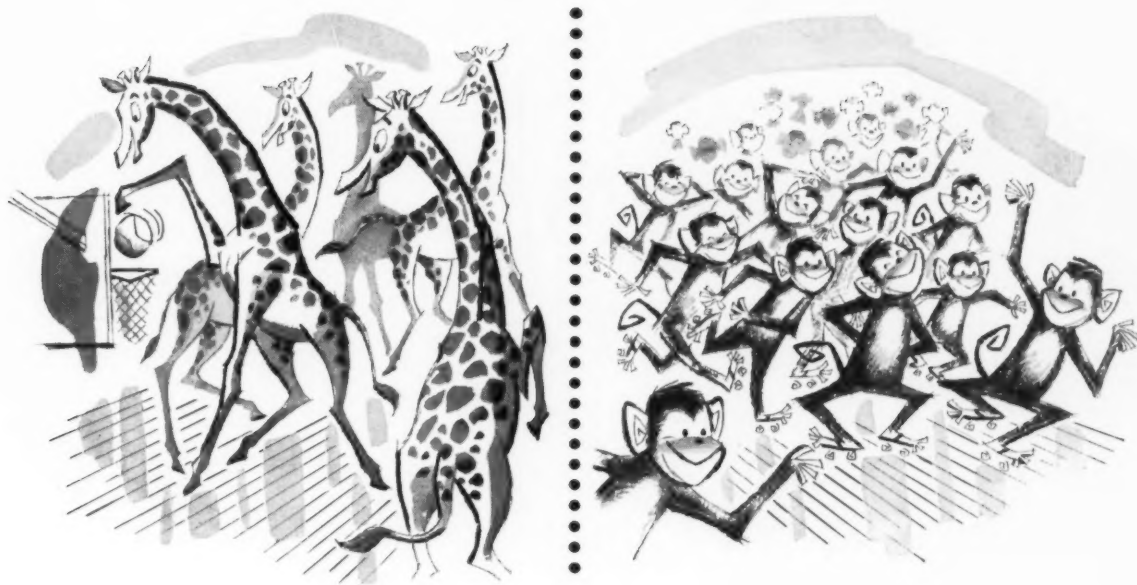
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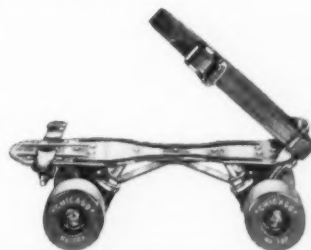


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